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Carol Knorpp's sunny new kitchen is her family's favorite room in the house, p. 110.

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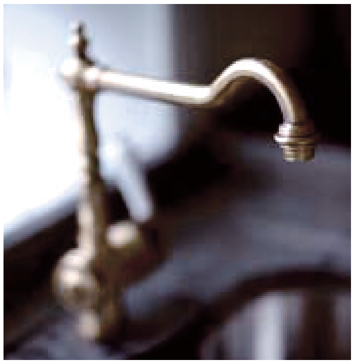
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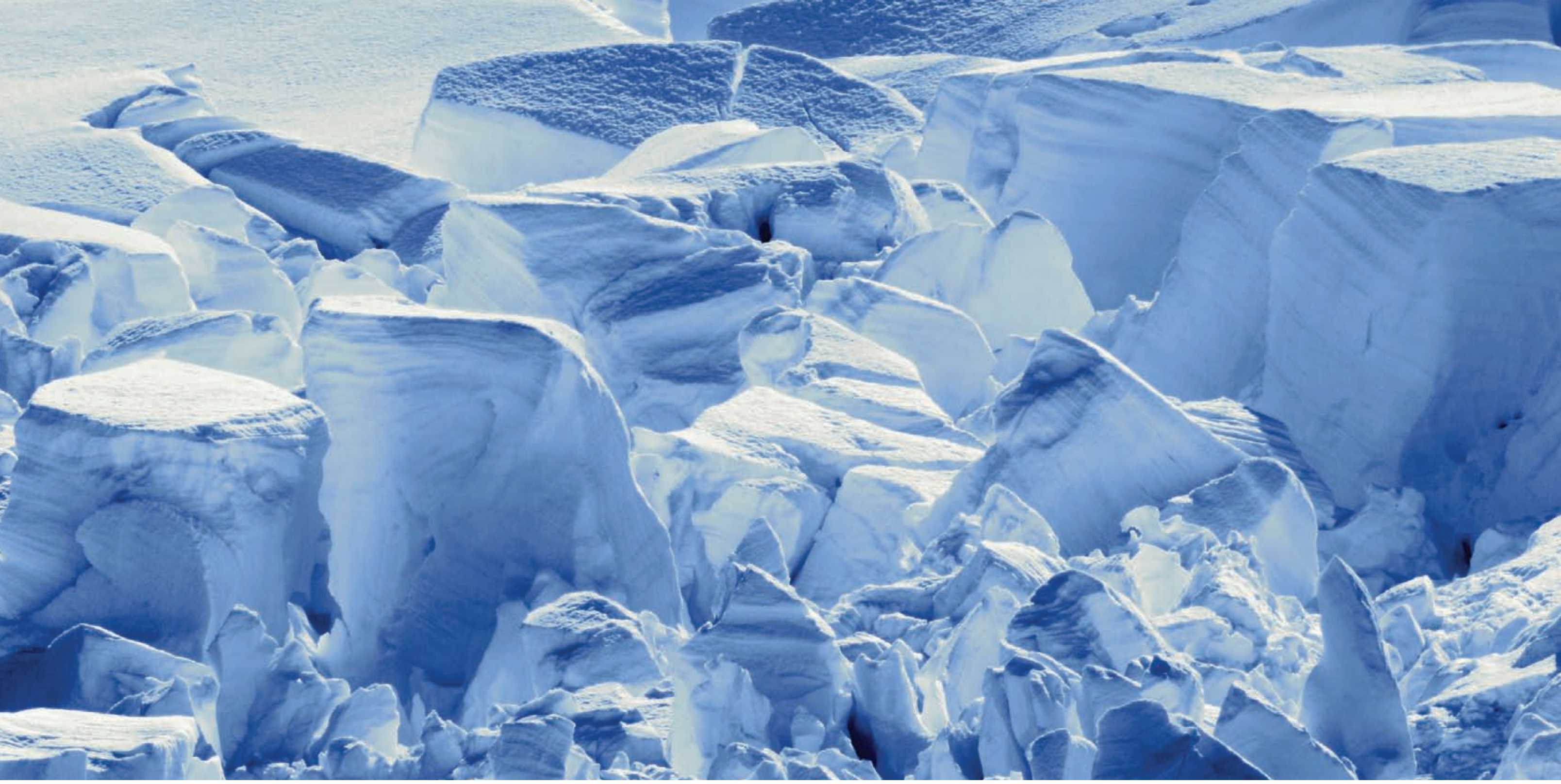


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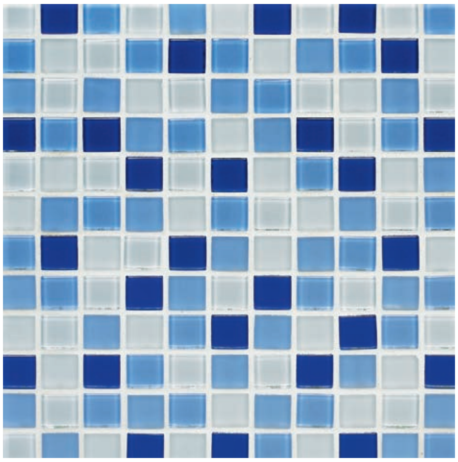


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133
CLEAN SLATE

FEATURES



110
ON THE COVER
Matthew Millman captured the Knorpps in their new light-filled breakfast nook.

MATTHEW MILLMAN







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DEPARTMENTS



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SALON STYLE


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DEPARTMENTS



87 FOOD FOR THOUGHT



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ETC.

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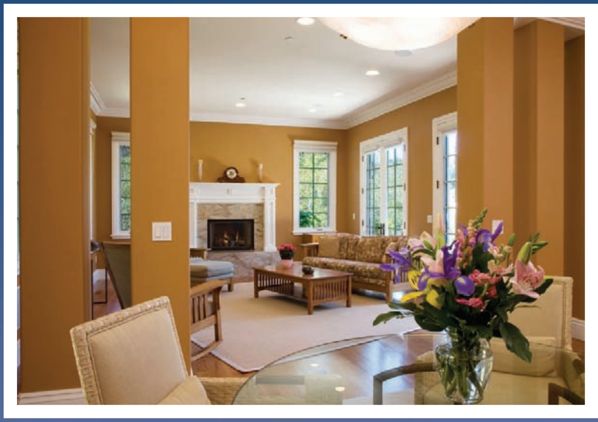
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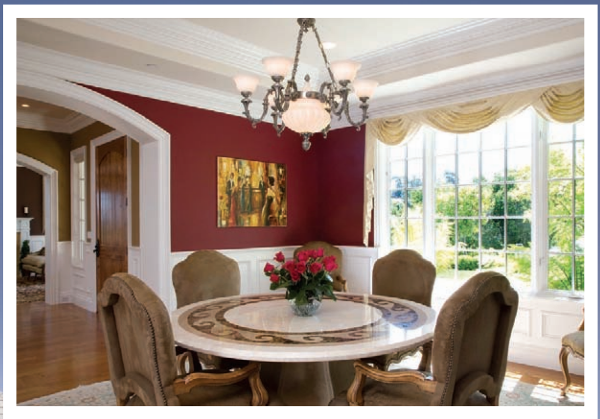
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PUBLISHER'S Q+A

15 MINUTES WITH MIDLAND CABINET COMPANY

CH+D publisher Marc Yasuda speaks with Rob Boynton, president and lead designer of Midland Cabinet Company in San Carlos, which offers complete custom cabinetry services.



ROB BOYNTON

COURTESY OF THE SUBJECT

MY: What sets Midland Cabinet Company apart?
RB: Our customers would tell you that they appreciate our design staff's ability to capture their vision. And our full package of design services—from drafting through manufacturing, finishing and installation—ensures that our work is of the highest quality and completed on time.

MY: How has the current economic climate affected the way you do business?
RB: We are keenly aware of how the economy has impacted everyone. We have restructured our manufacturing processes, allowing us to lower prices without compromising quality. We're always searching for better equipment and more efficient methods that will benefit our customers.

MY: Do you offer environmentally friendly options?
RB: We use FSC-certified wood from Columbia Forest Products. For a recent millwork job, we used reclaimed wood from Restoration Timber and provided another residence with oak salvaged from a Massachusetts bridge. We have a company-wide recycling program, and our dust and wood scraps are all composted for public landscaping.

MY: What insider advice can you give us about the world of cabinetry?
RB: Cabinets occasionally need repair and finishing touch-ups, which are difficult when your manufacturer is out of state. Working with a local company that can provide "like" products, as well as warranties and responsive follow-up, is as important as the original purchase.

Midland Cabinet Company, 719 Industrial Rd., San Carlos, 650-594-0890, midlandcabinet.com.

TAKING ISSUE

After spending two months creating our annual "Renovations" issue, I have a long list of household imperfections that I'm ready to tackle. Those who read this page may have noticed that my plans seem to change with each issue—and are loosely based on the editorial theme of the moment. Earlier this year, after producing our "Style City" issue (Mar/Apr), I was obsessed with finding my new San Francisco neighborhood. A couple months ago I reneged and decided my house in Mill Valley was perfect because my sunny deck vaguely reminded me of the May/June cover image, "Savor the Setting."



The truth is that my house is far from perfect and while my renovation dreams are lofty, there are plenty of easy fixes in this issue that will make staying put much more enjoyable. To start with, I've noticed that my sisal carpet is not so much "beachy" as, well, fraying. And that my ivy-covered front yard is beginning to feel less like a cottage in the Cotswolds and more like Mrs. Haversham's house. But if this issue has taught me anything, it's that you don't need an extreme makeover to make a big difference. (Just turn to page 80 for designer Kim Betzina's tips on using colorful patterns to instantly dress up any room.)

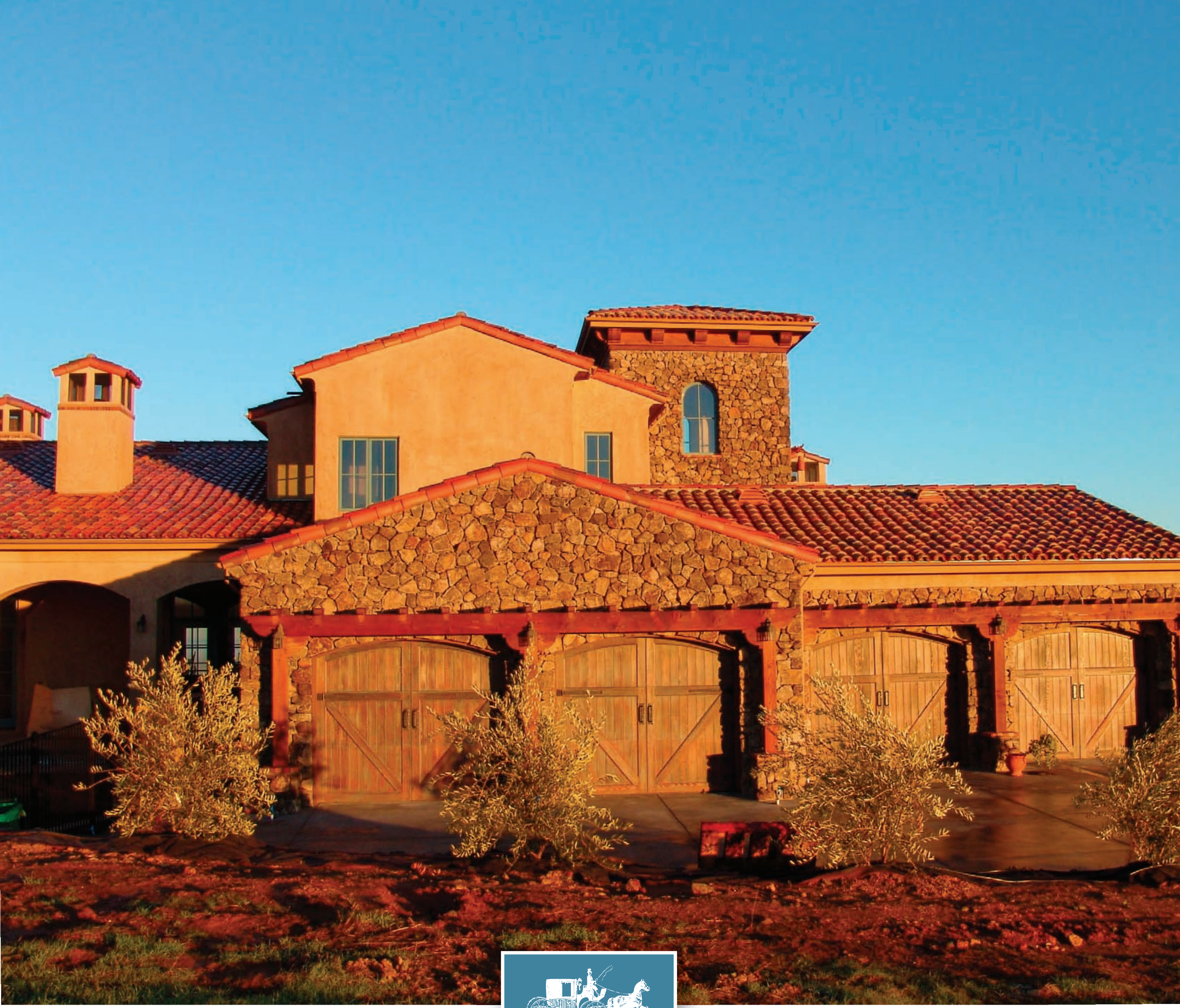
This year it's about making the most of what you already have. All three of our featured renovations are fixer-upper stories inspired by the history of the property, whether it's the house, the neighborhood or the environment as a whole. In the case of architect Ken Linsteadt's remodel of a historic home in Marin ("Making History," p. 110), the size and layout of the rooms were limiting to the family of four, but the heritage of the house was important so square footage was added without moving more than a couple walls. For a Palo Alto family finally ready to renovate their home of 18 years ("Responsible Remodel," p. 118), the direction for their architect Gustave Carlson was clear: energy efficiency and an updated kitchen. For a client of designer Catherine Macfee ("Artistic Interpretation," p. 124), respecting her West Marin neighborhood and salvaging the home's original materials were the primary goals.

Upping the ante for this issue (and my to-do list) is our special section on kitchens and baths. Culled from designers around the state, the nine rooms we chose—along with seven pages of products for the kitchen and bath—represent the latest trends. My own kitchen and bathrooms have always worked for me but suddenly they seem painfully out of date without finer points like a zinc countertop, walnut cabinets or stacked-stone walls. I used to find solace on my deck from the imperfections inside; but next on my list is a call to Paxton Gate's Sean Quigley ("Your Mission," p. 87) to see if he can make my deck as party-friendly as his own.



–Sarah Lynch,
Executive Editor
sarah@chdmag.com

NICHOLAS BRAWLEY













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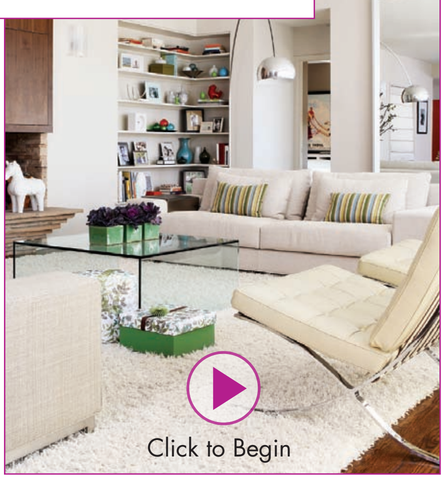


MORE RENOVATIONS

We saved the most dramatic makeover shots for our exclusive online feature. See how this wood-paneled addition was transformed into a luxurious sitting room, with side-by-side before and after shots: *chdmag.com/renovations.*

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Looking for some instant inspiration or an easy solution to a design dilemma? Check out our portfolio of stylish rooms at *chdmag.com/inspiration.*







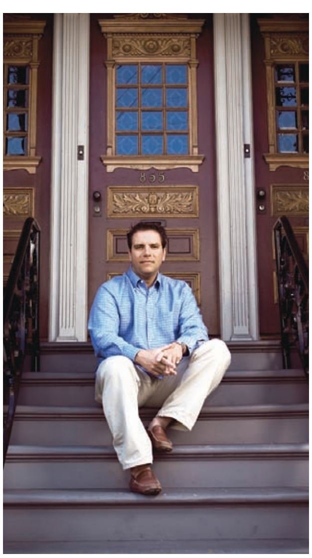


Paxton Gate's SEAN QUIGLEY leads us on an insider's video tour of **Flour + Water**, the Mission District restaurant he designed: *chdmag.com/flourandwater.*

CLOCKWISE FROM TOP LEFT: JOHN ELLIS; DAVID DUNCAN LIVINGSTON; COURTESY OF ANTONIO MARTINS; JEN SISKA (3); MICHELE LEE WILLSON





Antonio Martins transformed an ornate Victorian dining room into an intimate entertaining space, complete with Asian furnishings and sculpture that he collected while living in Hong Kong.

SIMPLE SETTING

Readers of *chdmag.com* declared Antonio Martins' serene, city-sized dining room their favorite. BY ERIN FEHER

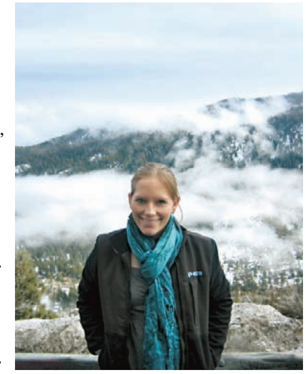
As an interior designer ("A Separate Peace," p. 134), Antonio Martins is well-aware of the trend toward large open spaces that incorporate living room, dining room and kitchen all in one. But when he moved into his 1896 San Francisco Victorian, complete with a formal dining room measuring less than 200 square feet, the last thing he wanted to do was knock down any walls.

"I love to do the proper dining room thing," says Martins, who has hosted seated dinner parties for as many as 16. "The evening starts in another area of the house, and once dinner is ready they are invited into the dining room." But in order to entertain in style and not make guests feel as though they have been shoved into a broom closet, Martins had to make some big changes to the ornately decorated room. After swapping out the boldly papered walls for semi-gloss off-white paint, he carefully edited the period details, preserving the wainscoting, medallions and crown molding but eliminating an overly fussy fireplace surround. He stayed with a neutral color palette in the slip-covered dining chairs, a table fashioned from an antique Chinese rice barrel with a glass top and black-and-white photos identically matted and framed. Says Martins, "I wanted to create a peaceful space that was all about sitting down for a meal."

CÉSAR RUBIO

CONTRIBUTORS

Editorial assistant JAMIE STUBBLEFIELD had a tough time concentrating on the interview she was conducting during her tour of Oakland's newly renovated Fox Theater ("VIEW," p. 98). "The space was stunning and there were so many intricate details to look at," says the Orinda native. Stubblefield also wrote about architect Arthur Brown Jr. ("The Traditionalist," p. 168). She recently graduated with honors in creative writing from San Francisco State University.





"As photographers, we aren't supposed to have favorite designers, but everything Kim Betzina does just blows me away," says photographer MISHA BRUK. Bruk shot the Ventura home featured in "Material Matters" (p. 80) and is Betzina's go-to photographer for projects up and down the coast. "Even when I think I've got her style figured out, she ends up surprising me," says the L.A. based Bruk, whose work has appeared in the *San Francisco Chronicle*, *Sunset* and *W Magazine*.

Taking into account that Sean Quigley's Mission District store is filled with oddities including taxidermied rodents and dried bugs, JESSICA BATTILANA was surprised to discover that his own stylish home was "pretty normal." When she spent the day with him for "Your Mission" (p. 87), Battilana, a food editor at *7x7*, admired the work Quigley and his wife had put into their long-term rental: "As a fellow renter, it was great to see all the creative things they did with their space."





When PATRICK PRINTY was brought in to style the Larkspur home in "Making History" (p. 110), homeowner Carol Knorpp knew she would quickly get accustomed to her perfectly finished space. "So she said, 'If we're gonna do this, we might as well do it for real,'" recalls Printy, who ended up pulling off a week-long whirlwind design job that included custom furnishings, upholstery and painting. The art director–turned-stylist-turned–interior designer has worked for Levi's, Pottery Barn and Method.

MISHA BRUK: YASHA BRUK; PATRICK PRINTY: JEN SISKA; OTHERS COURTESY OF THE SUBJECTS



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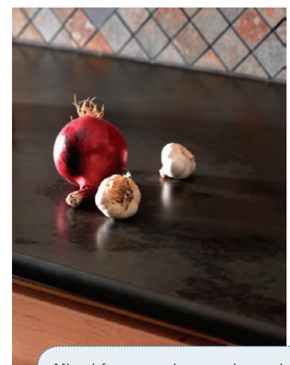


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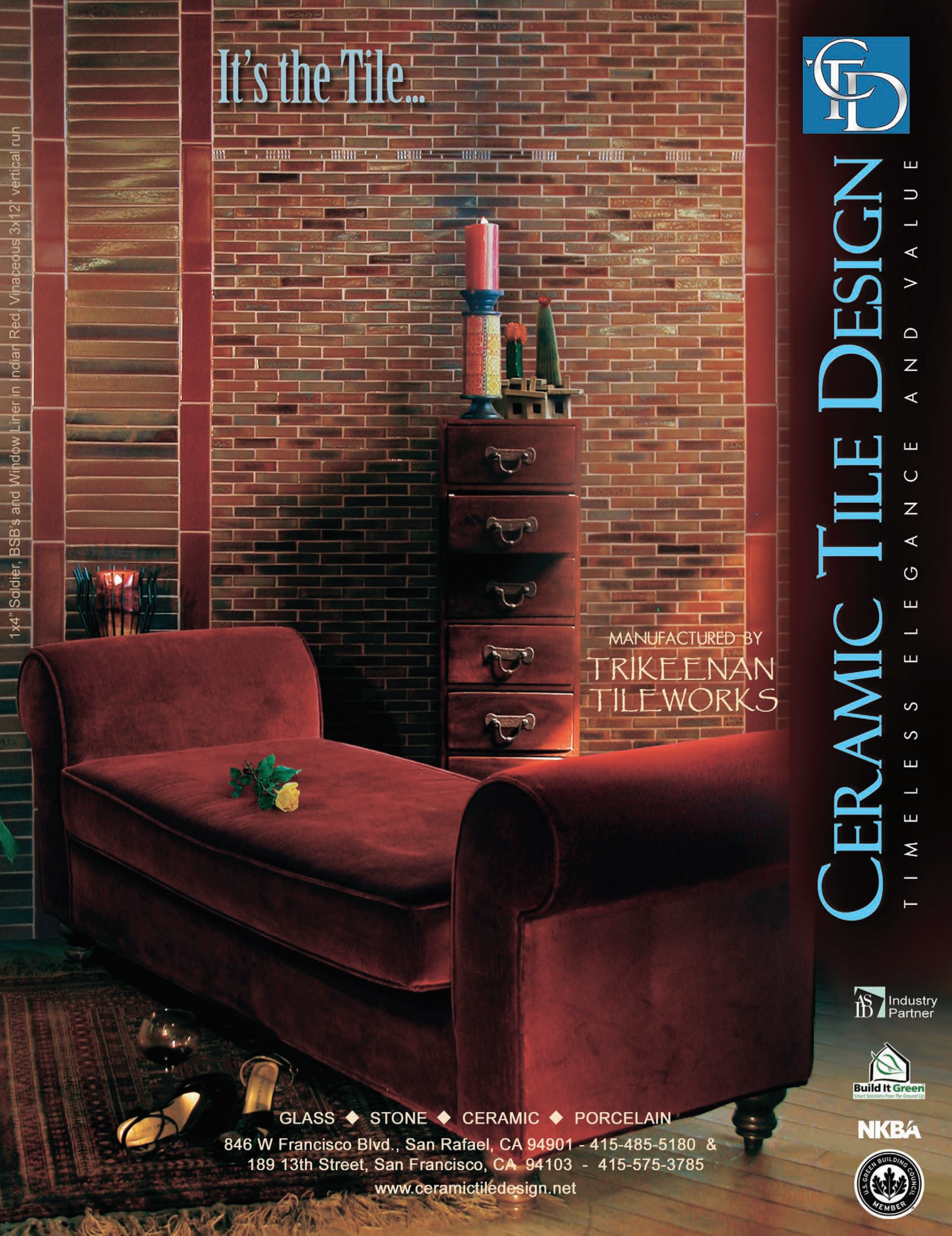
The antique **TERRA COTTA FLOORING** by Exquisite Surfaces is hand-molded and adds rustic charm to this French country kitchen. There are options available in various shapes and colors, making these floors truly one-of-a-kind. *150 15th St., Ste. B, 415-431-7300, exquisitesurfaces.com.*



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NEWS, EVENTS AND SPECIAL PROMOTIONS FROM *CALIFORNIA HOME + DESIGN* ADVERTISERS





TOUR DE FORCE

The Community Service League of San Mateo County held its 29th annual Kitchen Tour on May 15. Five beautiful homes in Hillsborough and San Mateo opened their doors to more than 700 guests. Each house was graciously staged by designers and florists, who donated their time and talents. All proceeds from the event support the Mental Health Association (MHA) and YFES of San Mateo County, a suicide prevention organization.



Heidi Marchesotti, Mindy Sun, Debbi DiMaggio and Adam Betta



Kari Kirby, Molly Metheny, Kim Rawlings, Debbi DiMaggio



Debbi DiMaggio, Frank Joseph and Heidi Marchesotti

HIGHLAND FLING

Piedmont's new boutique firm, Highland Partners, opened its doors on April 22, offering clients and neighbors a unique real estate experience. Heidi Marchesotti, Prudential's top-producing agent for eight years running, joined forces with colleagues formerly of the Grubb Company, Debbi DiMaggio and Adam Betta. More than 100 guests attended the grand opening and enjoyed food from Montclair's Italian Colors.

GARDEN PARTY

On May 20, the Parca Auxiliary celebrated Cirque de Mai, its 21st annual Spring Luncheon and Fashion Show to benefit people with developmental disabilities. The event was held in the gardens of Kristi and Tom Mawhinney's Hillsborough home and included a luncheon, fashion show and live auction. Designer Trina Turk made a guest appearance and showcased her bold looks in the fashion show.



Megan Gosch, Kelly Stucker (*CH+D*), Kristi Mawhinney (Honorary Luncheon Chair), Kim Bottoms (Parca Auxilliary), Kristy Cowan and Tracy Falconer



Paige Meek (Luncheon Co-Chair), Dan Noyes (ABC7 News), Carolyn Johnson (ABC7 News) and Julie Lev (Luncheon Co-Chair)



Michaela O'Connor Abrams (Dwell) and Grace Yi.



Michael Booth, Heidi Fenn (both of BAMO) and Anne Zettle (Odegard)



Sam and Dana Greason (Odegard showroom manager) with Richard Habib (Alexander's Rugs)

SHOWROOM-STOPPER

On May 14, Odegard celebrated the opening of their West Coast flagship showroom at the San Francisco Design Center. Guests included some of the most prominent designers from around the Bay Area. The showroom displayed a RugMark photo exhibit, "Faces of Freedom," in addition to Stephanie Odegard's unique handmade carpets, artisanal furnishings and complementary lighting collection.








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WHAT'S HOT AND HAPPENING IN CALIFORNIA DESIGN

ART TRANSPLANT

The best news to hit the San Francisco Design District this spring was the arrival of **Obsolete**. A second location of Ray Azoulay's Venice gallery joined Therien & Co. and Blackman Cruz for a trifecta of California stylemakers under one roof. "At first, we thought there would be three distinct departments within the building," says Azoulay, who refers to his art and design shop as a "curatorial laboratory." "But we didn't want it to feel like Neiman Marcus. We decided to blend our styles together and the cross-pollination turned out to work really well." Now Obsolete's art and rare objects mingle with Blackman Cruz's vintage furniture and new collectibles from Therien's Studio Workshops—all around a central courtyard filled with 100-year-old glass jars ($350) from France, which will serve as a rotating flower market focusing on a single bloom each week. *411 Vermont St., SF, 415-956-8850, obsoleteinc.com —Sarah Lynch*



THE NEWEST PLACES TO SHOP, EAT AND STAY

BY ERIN FEHER

CALIFORNIA DREAMIN'

Big-city style has come to the Santa Cruz Boardwalk. The newly redesigned **Dream Inn** is a 1960s beachfront hotel that has been reborn as a retro-modern vacation destination thanks to San Francisco–based design team De Lisle, Philpotts & Staub. Striking pieces in the reception area—a front desk clad in rough-hewn timber and bold, multicolored fiberglass seating—sets the tone for the rest of the hotel. In the guestrooms, bright orange Panton desk chairs complement playful paisley bolsters and headboards upholstered in burnt-orange corduroy. *175 West Cliff Dr., Santa Cruz, 831-426-4330, dreaminnsantacruz.com.*

MEET IN THE MIDI

Rich walnut paneling contrasts with white resin tabletops at the new downtown San Francisco restaurant Midi. Housed inside the Galleria Park Hotel, a historic 1940s building, this modern brasserie was designed by Michael Guthrie for Joie de Vivre to meld contemporary aesthetics with the elegance and history of the location. A colorful mural enlivens the dining room, as does chef Michelle Mah's modern take on classic French cooking: Entrées include pan-roasted halibut with braised butter beans, baby leeks and spring garlic pistou. *185 Sutter St., SF, 415-835-6400, jdvhotels.com.*



FROM TOP: CÉSAR RUBIO; FRANKIE FRANKENY

FOR MORE NEW PLACES: CHDMAG.COM/DAILY-FINDS





HITTING THE MARK

Stephanie Odegard just opened her newest showroom in the San Francisco Design Center. The 3,000-square-foot location offers ample space to showcase the rugs and furniture from the designer's varied collections, including the recently launched Mughal line, which was inspired by designs of 17th-century India. A percentage of all **Odegard** sales goes to the RugMark Foundation, which works to eradicate illegal child labor in the rug manufacturing industry. *2 Henry Adams St., Ste. 330, SF, 415-252-7917, odegardinc.com*.



BAR NONE

Don't let the name fool you: **Tavern**, the latest joint venture from restaurateur Caroline Styne and chef Suzanne Goin is nothing like the dim, beer-hawking venue that its name might suggest. The light and airy Los Angeles restaurant by Jeffrey Alan Marks is centered around the building's rediscovered glass atrium and is filled with fresh takes on old classics, such as custom metal-shaded chandeliers and a Chesterfield sofa upholstered in saddle leather. The menu is also worlds away from pub fare with offerings like beef daube or salmon with fennel, orange and cucumber. *11648 San Vicente Blvd., L.A., 310-806-6464, tavernla.com*.



SOUTHERN HOSPITALITY

Joie de Vivre has made a name for itself in Northern California by transforming nondescript hotels and restaurants into hotspots lauded for their design, service and personality. The company took its secret recipe down south this summer, completing its fourth Los Angeles property, **Hotel Erwin**, in June. Designed by Cole Martinez Curtis and Associates it's located in the heart of Venice Beach. The 119-room hotel reflects its edgy surroundings with doors covered in graffiti art, shower curtains accented with Blik wall decals designed by Upper Playground and corridors lined with photographs of musicians, street artists and infamous Venice locals. *1697 Pacific Ave., L.A., 310-452-1111, jdvhotels.com*.

FROM TOP: COURTESY OF ODEGARD; AARON COOK; CHRISTIAN HORAN

FOR MORE NEW PLACES: CHDMAG.COM/DAILY-FINDS









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12 FRESH PICKS FOR KITCHEN AND BATH

BY MIKHAEL ROMAIN



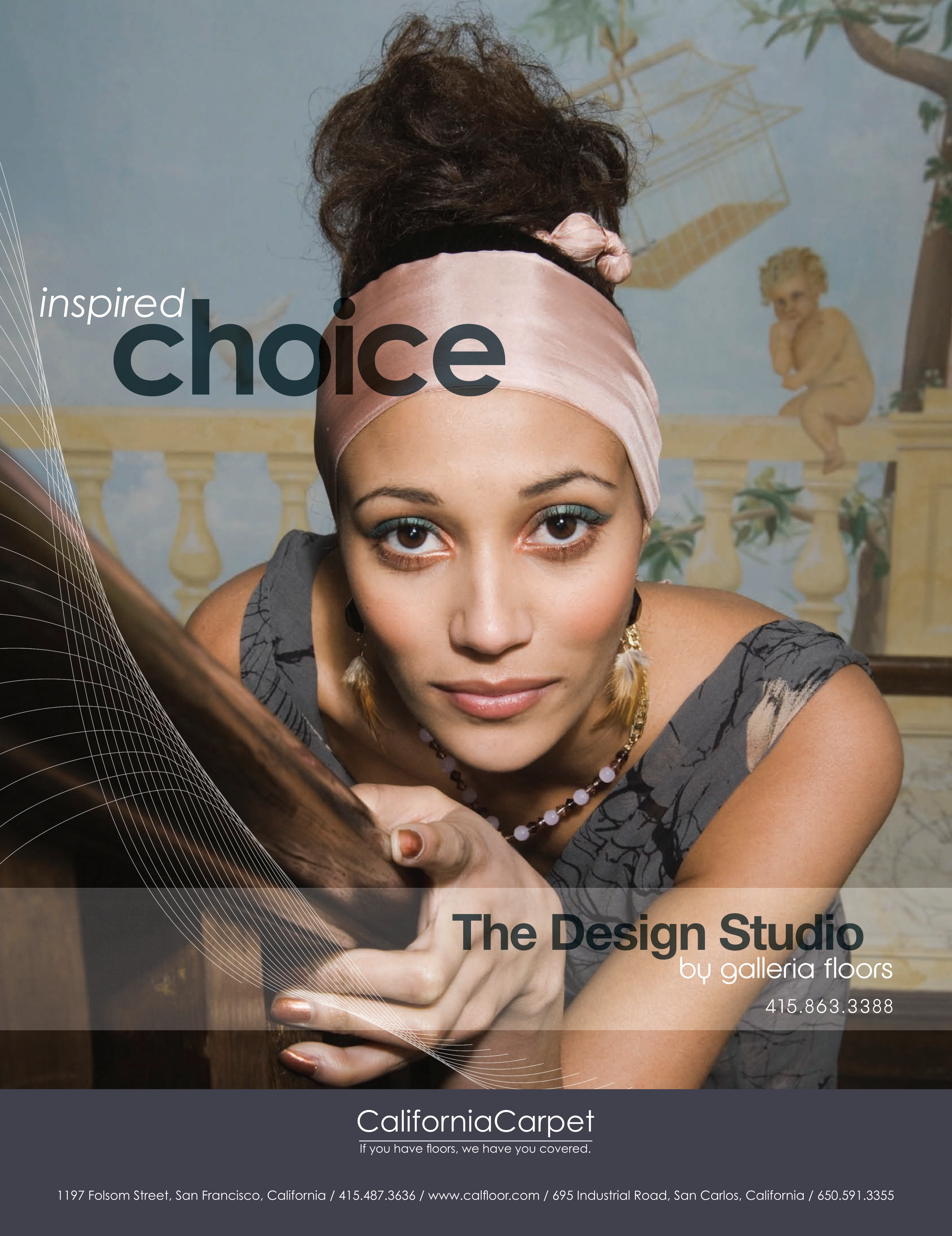
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HEAVY METAL

1. The 16-inch **Jumbo Rainshower** from Grohe is available in chrome *($1,480; bathandbeyond.com)*. **2.** Made with reclaimed cast iron that has been enameled, the **Occasions island sink** from Kohler offers more than five feet of prep space *($1,530; sfwarehouse.com)*. **3.** Rocky Mountain Hardware's latest door-handle designs include the **Ellis cabinet knob**, shown here in silicon bronze *($40; rockymountainhardware .com)*. **4.** The 16-inch-square **Quattro sink** from Stone Forest is handcrafted from copper, which will patinate over time *($820; bathandbeyond.com)*.

COURTESY OF THE MANUFACTURERS

FOR MORE KITCHEN+BATH ITEMS: CHDMAG.COM/KITCHEN-AND-BATH



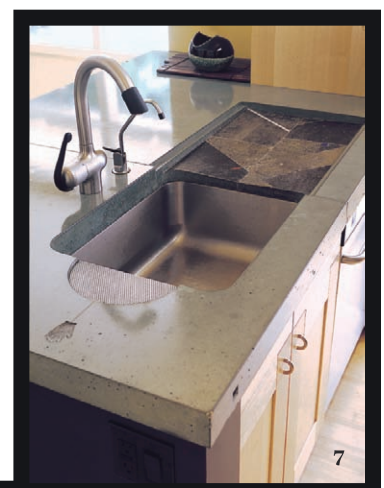
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5


6

SOFT ROCK

5. Weighing in at 1,300 pounds, the six-foot-long **Cypress tub** is the latest creation from Bay Area fabricator Concreteworks. The concrete bathtub is available in custom colors *(price on request; concreteworks.com)*. **6.** At four feet across and two feet deep, the **Inout bathtub** from Italian bath company Agape is made of solid-surface material *($13,000; dzinestore.com)*. **7. Geocrete** from Cheng Design is a line of concrete countertops that can be customized in any color *(price on request; chengdesign.com)*. **8.** The **Veloz sink** from Santa Barbara–based Terra Acqua is carved from a single block of sandstone; it also comes in onyx and marble versions *($1,195; bathandbeyond.com)*.


7


8

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FOR MORE KITCHEN+BATH ITEMS: CHDMAG.COM/KITCHEN-AND-BATH


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FINDS


10


9

NATURAL HARMONY

9. Designed by Danish architect Knud Kapper, the **Hansen kitchen** comes in solid walnut or oak with joined-corner craftsmanship *(price on request; hansenliving.com)*. **10.** Troy Adams' **Tansuchill** is a Japanese-inspired wenge wood armoire made to conceal a Sub-Zero refrigerator *($29,000 with Sub-Zero; troyadamsdesign.com)*. **11.** Italian architect Roberto Palomba designed the **Geo Box bathtub**, an acrylic tub in a wood veneer frame, for Kos *($9,240; bathandbeyond.com)*. **12.** Solana Beach eco-materials company Kirei has expanded its line with **bamboo** in a chocolate finish achieved through a proprietary carbonizing process. *($15 per square foot, shown here framing a cabinet door; kireiusa.com)*.


11


12

COURTESY OF THE MANUFACTURERS

FOR MORE KITCHEN+BATH ITEMS: CHDMAG.COM/KITCHEN-AND-BATH






atlas concorde



1

FOR FOLK'S SAKE

The latest home furnishings are modern interpretations of country motifs that show off the beauty of traditional techniques.

BY MIKHAEL ROMAIN



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4



3

1. Design House Stockholm has rereleased the cotton **Art Runner** made by Swedish artist Stig Lindberg in the 1950s; it can be used as a table runner or wall hanging. **2.** Designed exclusively for Moss, the six-foot-high **Bavaria screen** is part of a collection of laser-cut inlaid-rosewood furniture from Dutch design house Studio Job. **3.** Spanish designer Nani Marquina recalls the floral patterns of her ancestors in her aptly named wool **Folk rug**. **4.** Stockholm-based design studio Jantze Brogard Asshoff created the embroidered **Bloom chair** in felted wool. **5.** Inspired by the primitive landscapes of Gauguin's paintings, Anthropologie's **Tahitian Vine tablecloth** is block-printed cotton. *See Resource Guide, p. 162.*

COURTESY OF THE MANUFACTURERS

FOR MORE FOLKSY PRODUCTS: CHDMAG.COM/FOLK

POCKET PROTECTOR

Puerto Rican architect Maruja Fuentes is redefining the houseplant with **Green Pockets**. The ceramic tiles, which debuted at this year's Milan furniture fair, have built-in planters—allowing for a living wall anywhere in the house. *marujafuentes.com.*



DISPATCHES FROM THE GREEN SCENE

BY MIKHAEL ROMAIN



THE PAPER CHASE

The compostable paper product **Durapulp** comes to the forefront in the playful Parapu kids' chair, designed by Swedish architecture firm Claesson Koivisto Rune. Durapulp's combination of paper pulp and a biodegradable resin made from cane sugar make it a sturdy, lightweight (and water-resistant) alternative to plastic. *sodrapulplabs.com*



Wood 2.0

Accoya is an enhanced wood building material that is as durable as tropical hardwoods. Treated with a nontoxic finish to resist warping and decay, Accoya is made from sustainably harvested wood and is intended for outdoor use. *accoya.info.*

MIXED MEDIUM

San Francisco designer Forest Dickey has a serendipitous first name—he makes custom furnishings out of barn siding and reclaimed steel for his furniture company, Varian Designs. The **Baldr bench** *($4,000)* is made from Douglas fir and steel. *variandesigns.com.*





Urban Oasis

Imagine a park covering a half-mile stretch of Highway 101 in downtown Los Angeles. It has grassy spaces with picnic tables and play structures, and an amphitheater for concerts. This is **Park 101**, developed by interns at L.A. design firm EDAW. It was recently approved by the city's planning department. *edaw.com.*

PARK 101 RENDERING COURTESY OF EDAW; OTHER IMAGES COURTESY OF THE MANUFACTURERS

FOR MORE NEWS FROM THE GREEN SCENE: CHDMAG.COM/ECO-DESIGN

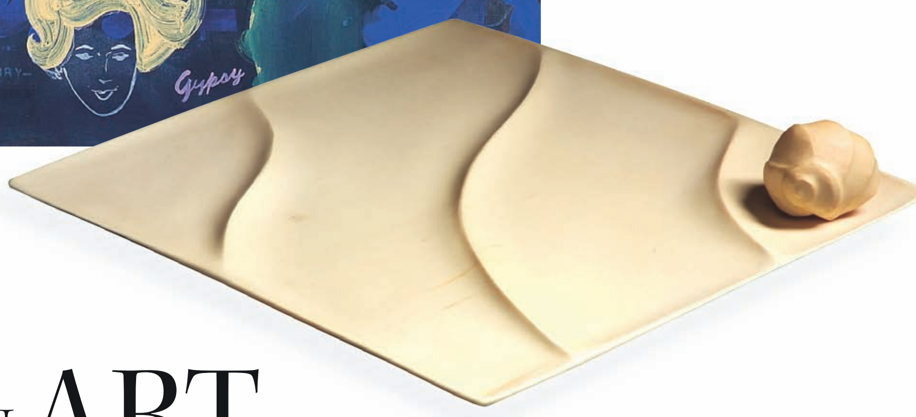


Lignum et Lapis kitchen from the Arclinea Collection, designed and coordinated by Antonio Citterio



PAINTED BEAUTIES

Beginning July 1, **Andrea Schwartz Gallery** in San Francisco will present new works from artists Livia Stein and Eric Michael Corrigan, two painters whose often-colorful abstractions are peppered with pop culture imagery. In Corrigan's 2009 *Wiz Wag* (left), graphics and advertisements from beauty salons have been rendered in oil. *July 1–31; 525 Second St., SF, 415-495-2090, asgallery.com.*



THE BEST IN ART, AUCTIONS AND GALLERY OPENINGS

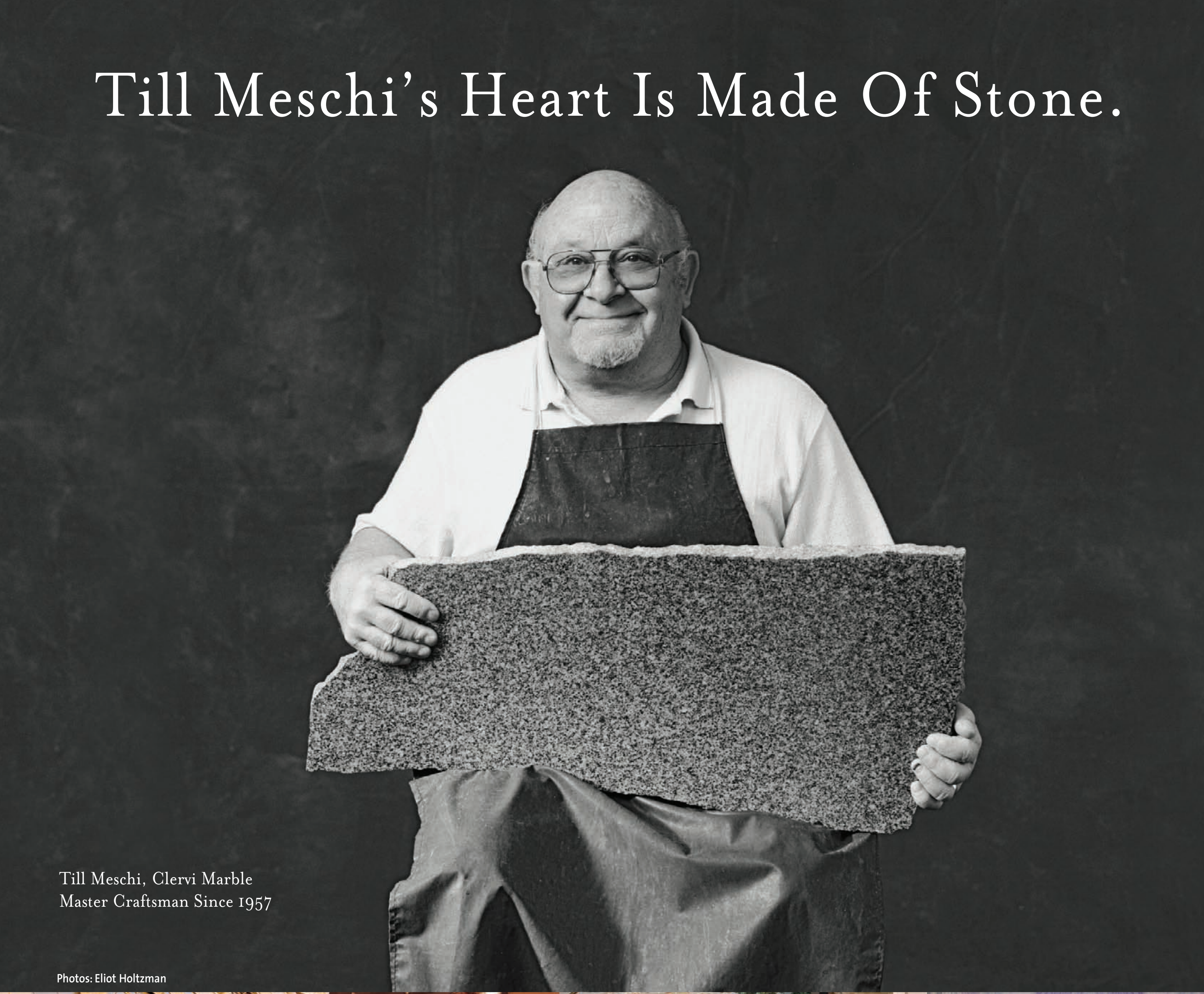
BY ERIN FEHER

CRAFT INVASION

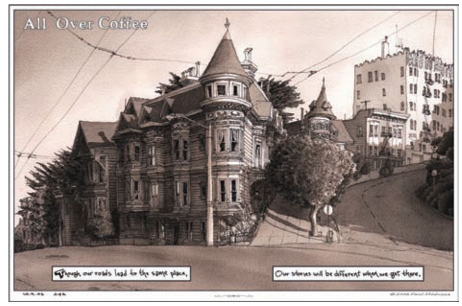
More than 250 artists from across the country will participate in this year's **American Craft Council Show** in San Francisco. Held from August 14 to 16, the show features limited-edition jewelry, fashion, furniture and home accessories as well as live art demonstrations and wine tastings. This year's show highlights environmentally friendly items such as Holly Tornheim's dinnerware, carved from reclaimed wood (above). *Aug. 14–16; Fort Mason Center, The Herbst and Festival Pavilions, SF, craftcouncil.org.*

FROM TOP: COURTESY OF ANDREA SCHWARTZ GALLERY; COURTESY OF THE AMERICAN CRAFT COUNCIL

FOR TEN MORE MUST-SEE EXHIBITS: CHDMAG.COM/TEN-TO-WATCH

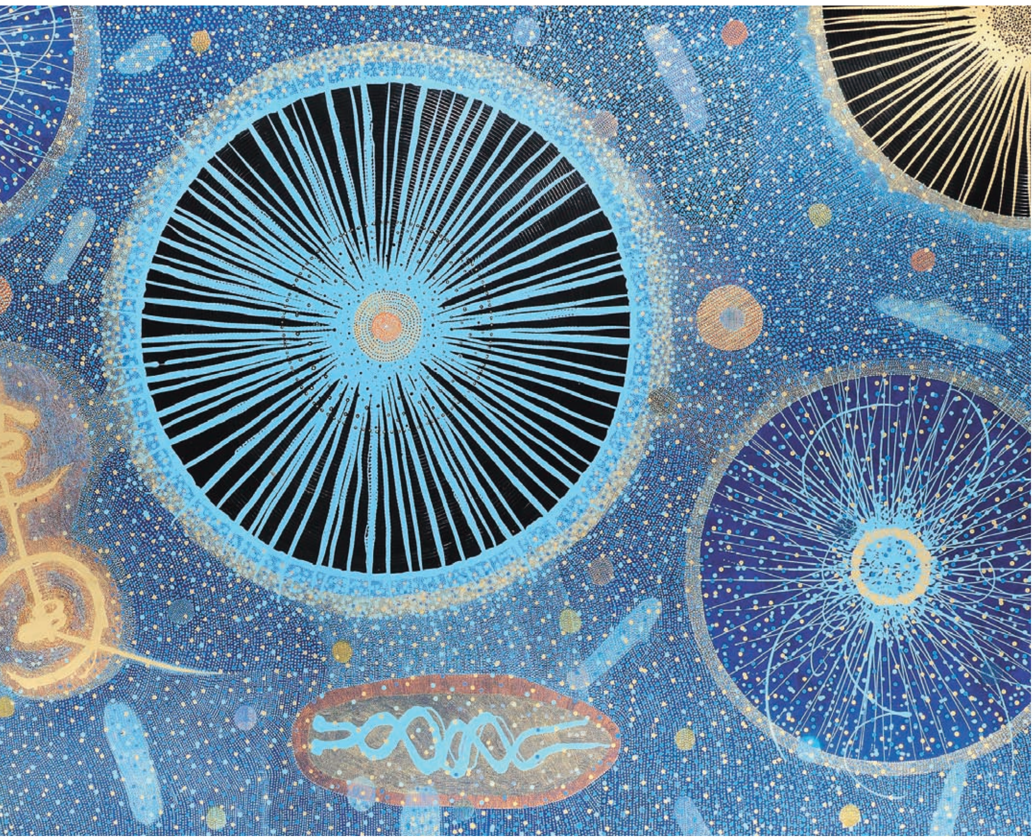

Till Meschi's Heart Is Made Of Stone.
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Photos: Eliot Holtzman


SAN FRANCISCO
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FIT TO PRINT

It isn't often you find fine art tucked between the horoscopes and advice columns of your local paper, but for five years the captivating pen-and-ink drawings of Paul Madonna's comic strip, *All Over Coffee* (right) have found a weekly home in the *San Francisco Chronicle*. Through August 23, the **SF Public Library** will host "Five Years of *All Over Coffee*: Life is in the Details," featuring Madonna's original drawings and sketches. *May 16–Aug. 23; 100 Larkin St., SF, 415-557-4400, sfpl.org.*



FIRST LOOK

In August, San Francisco's **Weinstein Gallery** will be the first to publicly exhibit the works of California painter John Anderson. The artist began his 50-year career at Gordon Onslow Ford's artist-in-residence program in Inverness, where he learned from luminaries such as furniture designer J.B. Blunk and artist Wolfgang Paalen. Among Anderson's intricate abstract paintings is the 2002 *Gardening Space #1* (left). *Aug. 22–Sept. 23; 383 Geary St., SF, 415-362-8151, weinstein.com.*

LOCAL SCENERY

Painters from the California plein air school have long been inspired by 19th-century French master Jean-Baptiste-Camille Corot—though never before has his work been the focus of an exhibition inside the state. Opening July 4 at the **Santa Barbara Museum of Art**, "Corot in California" features his drawings and paintings, including the 1871 *Les Glacis d'un Chateau-fort-en-ruine* (right). *July 4–Oct. 11; 1130 State St., Santa Barbara, 805-963-4364, sbmuseart.org.*





BUILDINGS THAT BELONG

Southern California architecture is celebrated in "Mix: Nine San Diego Architects and Designers" at the **Museum of Contemporary Art San Diego** in La Jolla. The show includes site-specific works as well as images from completed projects including *The Prospect* (above), a residence by Jonathan Segal. *May 22–Sept. 6; 700 Prospect St., La Jolla, 858-454-3541, mcasd.org.*

COUNTERCLOCKWISE FROM TOP: COURTESY OF THE ARTIST; COURTESY OF THE WEINSTEIN GALLERY; COURTESY OF SBMA; PAUL BODY AND STEVE SIMPSON

+ FOR TEN MORE MUST-SEE EXHIBITS: CHDMAG.COM/TEN-TO-WATCH



SAY IT LOUD

"I think of furniture like guests at a party: Every party needs a wildly dressed guest," says Betzina of a wingback chair she had upholstered in a modern botanical pattern from Lee Jofa. "I find a fabric I love, and I let the rest of the space be informed by that." This living room is simply furnished, with a pair of white leather armchairs and a vintage Hans Wegner lounge chair upholstered in a blue-gray fabric. "You don't need a lot to make a room come alive," says Betzina. "I tell my clients to choose a couple of strong statement pieces."

DRESS IT UP

San Francisco interior designer Kim Betzina shares her secrets for transforming any space with just a few bold accents.

BY MIKHAEL ROMAIN PHOTOGRAPHY BY MISHA BRUK

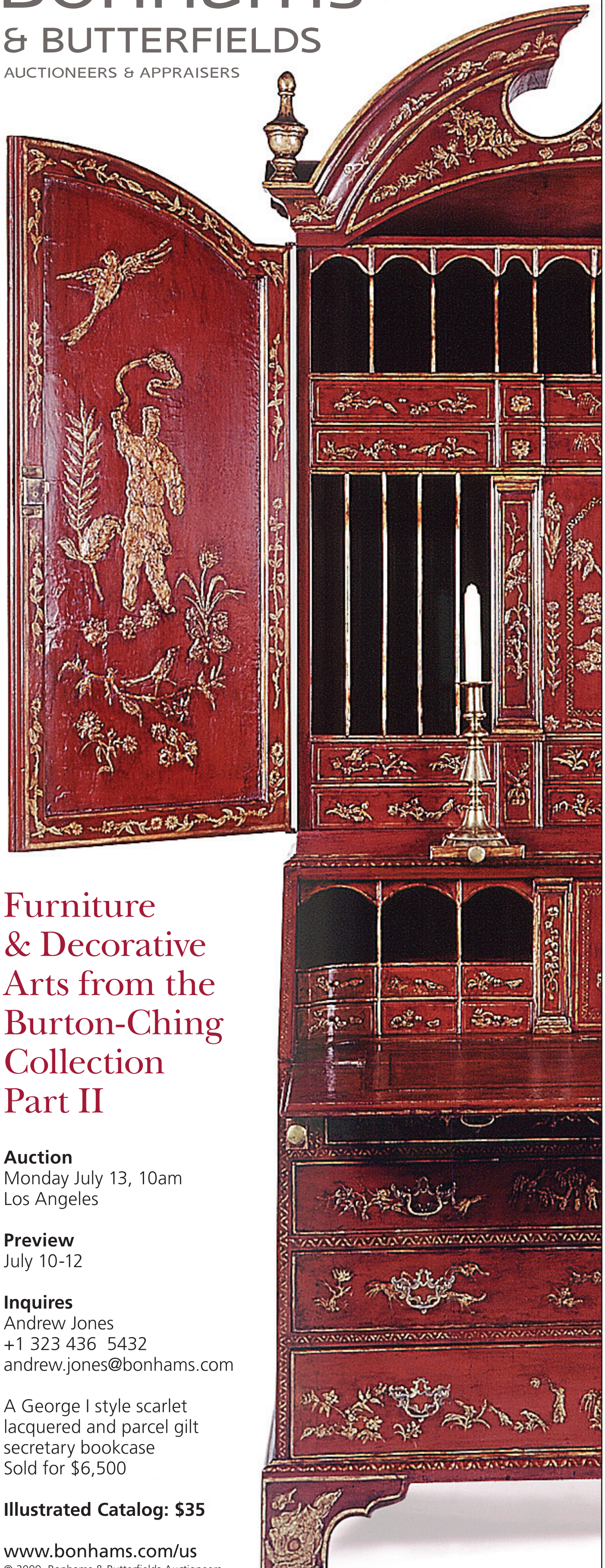
At the age of 13, Kim Betzina wanted to be an architect. She wasted no time preparing, furnishing her bedroom with a drafting desk, a foldout sofa bed and brightly colored wallpaper. The design was notable enough that the *San Francisco Chronicle* published a story about it. "While some people were planning for prom, I was getting ready for client meetings," says Betzina, who traded in architecture for a degree in French literature but went back to school for design years later through UC Berkeley's Extension program. After an internship with John Wheatman & Associates, she serendipitously came across another article in the *Chronicle*. It was about a home by burgeoning designer Jay Jeffers. "The house had lots of layers and texture, and I had this visceral reaction," says Betzina, who worked at Jeffers Design Group for three and a half years before branching out with her own firm in 2006. Since then, she has worked on projects throughout the state, including this beach house in Ventura, where the clients gave her free rein to show off her love of color and prints. Betzina offers *CH+D* a few simple ideas for brightening up a room with eye-catching fabrics and bold hues.



Interior designer Kim Betzina blends patterns perfectly.

FOR MORE DESIGN IDEAS: CHDMAG.COM/INSPIRATION

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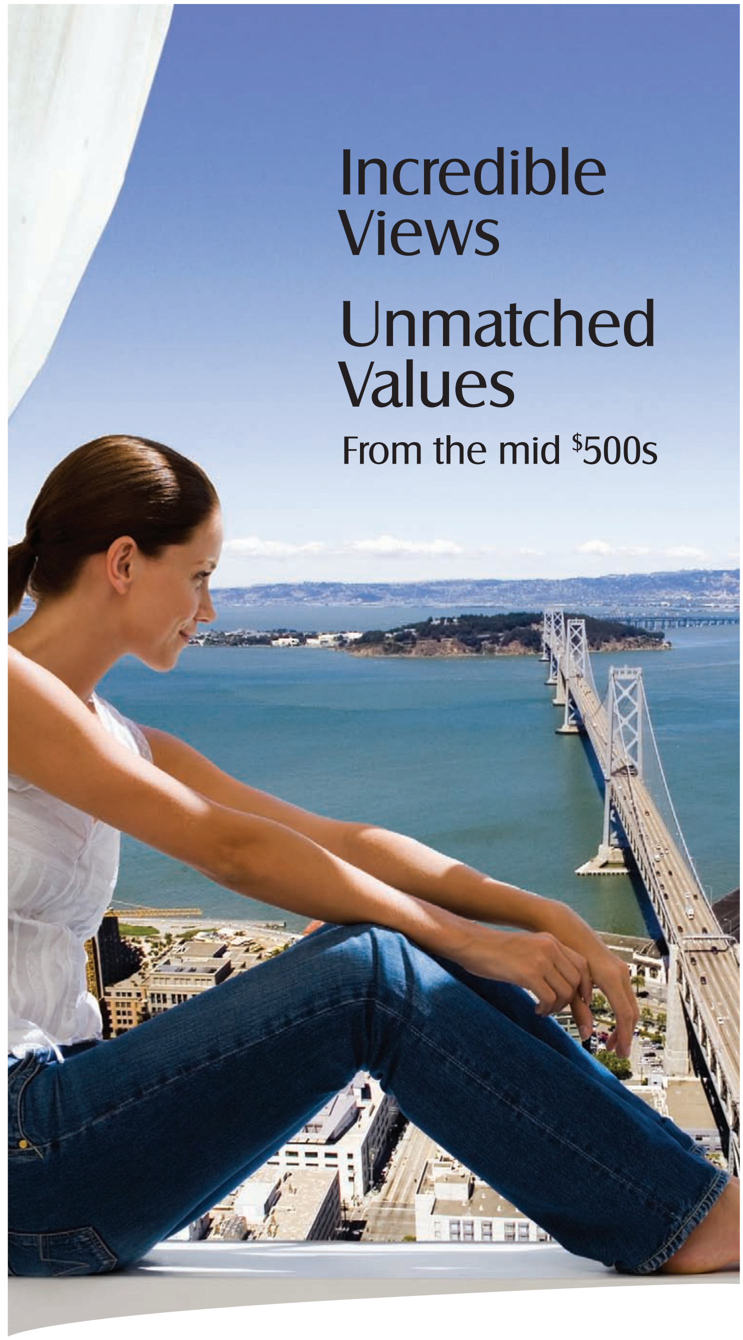
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TWICE AS NICE

For a striking entryway, Betzina covered the walls and vintage chairs with the same oversize blue-and-white fern print from Peter Fasano. The pattern takes on different forms when applied to various fields. "There is a sense of surprise and intrigue right when you walk in," says Betzina, who lined the back of the bookshelves with the same wallpaper for another repeat. "A little paint or wallpaper can easily liven up a bland piece of furniture."

FOR MORE DESIGN IDEAS: CHDMAG.COM/INSPIRATION

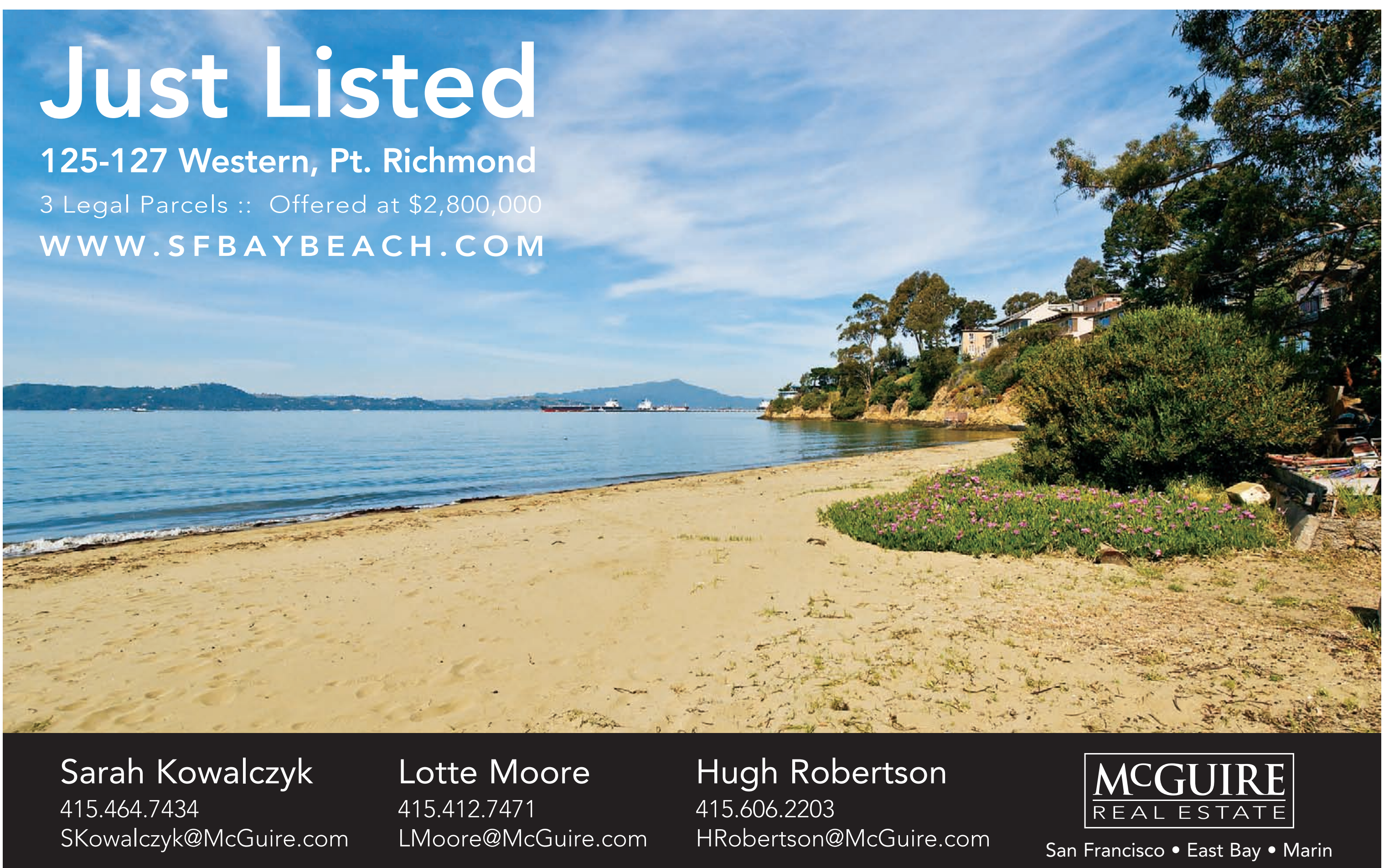


COVER STORY

With lots of natural light and French doors that open to a garden, the dining room feels more like an enclosed patio. Betzina enhanced the garden aesthetic by covering the walls with grass cloth and embellishing Folio chairs from Crate & Barrel with slipcovers she had made from Raoul Textiles fabric. "The vine print makes me think of an elegant brunch, but it's juxtaposed with a really simple chair," says Betzina, who chose a marble-top Saarinen table to add a hint of formality to the space. "Simply covering the backs of the chairs makes the room a lot more exciting."

FOR MORE DESIGN IDEAS: CHDMAG.COM/INSPIRATION


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YOUR MISSION

Paxton Gate proprietor Sean Quigley preps for a cocktail party while offering *CH+D* a tour of his Mission District neighborhood.

BY JESSICA BATTILANA
PHOTOGRAPHY BY JEN SISKA

Sean Quigley moved to San Francisco's Mission District more than a decade ago. A few years later, he established his quirky design shop and landscaping business, Paxton Gate, on now-bustling Valencia Street. And late last year—just before the birth of his second daughter, Fiona—Quigley opened Paxton Gate Curiosities for Kids, a children's shop, just down the block. Though the California native has designed and landscaped dozens of exterior spaces over the years, he recently completed the interior design for one of the neighborhood's newest restaurants, Flour + Water. Known around the Mission for a style that mixes modern with macabre, Quigley has transformed his own flat into an urban oasis that works as well for stylish playdates as it does for outdoor cocktail parties.

His first official interior design project, Quigley's ideas for Flour + Water restaurant included a mural by local painter, Jessica Niello.

FOR MORE NEIGHBORHOODS: CHDMAG.COM/PRO-FILES

1. Quigley's shop, **Paxton Gate**, has been a Valencia Street destination since 1999. It's filled with carefully displayed curiosities—from taxidermy (such as the unicorn in the front window) to Wardian boxes filled with bromeliads. "I intended to create a quirky gardening store, but it has become so much more," Quigley says. In addition to the retail shop, Quigley also runs a landscape design firm with business partner Todd McCrea. *824 Valencia St., 415-824-1872, paxtongate.com.*

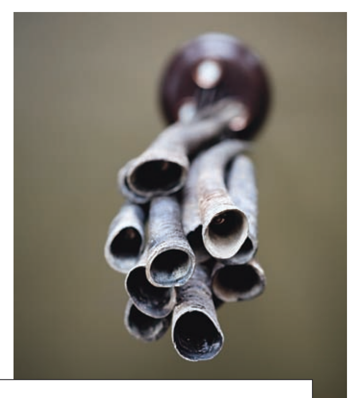
2. "This store walks the line between thrift and over-the-top vintage—and the prices are reasonable," says Quigley about **The Apartment**. Over the years, he's found some choice items here, including his favorite orange drafting stool. It takes him no time to hone in on vintage glassware and a narrow 100-year-old walnut table with the perfect dimensions for his new deck. *3469 18th St., 415-255-1100.*





3. For gatherings at his house or his shop, Quigley always starts at **Bi-Rite Market**. "I come here for nice cheeses, fruit and the occasional bottle of wine. From time to time, the crew at Paxton will also order sandwiches for lunch." He fills his cart with strawberries, baguettes, hummus and several wedges of well-ripened cheese. *3639 18th St., 415-241-9760, biritemarket.com.*





natural elements

For the interiors of the Mission's newest Italian restaurant, **Flour + Water**, Quigley focused on reclaimed materials, including a bar made of redwood still stained from its former life as pre-Prohibition wine tanks. The light fixture in the entryway was made from the horns of gemsbok, an African antelope. "The horns are a by-product of the natural life cycle. The animals are killed by lions, and the birds and hyenas eat the rest—only the horns remain." *2401 Harrison St., 415-826-7000, flourandwatersf.com.*

FOR MORE NEIGHBORHOODS: CHDMAG.COM/PRO-FILES









HIS OWN BACKYARD

1. When Quigley moved in 14 years ago, the yard was nothing more than a dirt pit, which he's gradually landscaped, incorporating many of the epiphytes, bromeliads and tree ferns he sells at Paxton Gate. **2.** In San Francisco, a sunny summer afternoon is reason to celebrate. **3.** Rebecca Woelke of Revel Wine (a broker of artisan wines) pours some bubbly rosé for Quigley's wife, Whitney Rowe. **4.** The cheese tray, with its cloven details, is both a conversation piece and a source of debate between Quigley and his wife, who frequently tries to hide it away. **5.** The hunter's salami was a contribution to the party from Thomas McNaughton, the chef at Flour + Water, who serves his own handmade charcuterie. **6.** Guests congregate on Quigley's back deck, which was crafted from ipe, composite wood decking and lengths of sanded Plexiglas that allow light to shine through to the neighbor's patio below.









sweet sense

With its black-and-white-tile interior and cherry-red swivel stools, **Humphry Slocombe** looks like a vintage ice cream parlor. But the flavors created by owner Jake Godby are anything but staid. After tasting all of them (including yuzu-sesame and salt-and-pepper), Quigley opts for Guinness-gingerbread and one of the parlor's signature flavors, "secret breakfast"—bourbon ice cream with cornflakes—as the perfect ending to his summer cocktail party. *2790 Harrison St., 415-550-6971, humphryslocombe.com.*

FOR MORE NEIGHBORHOODS: CHDMAG.COM/PRO-FILES

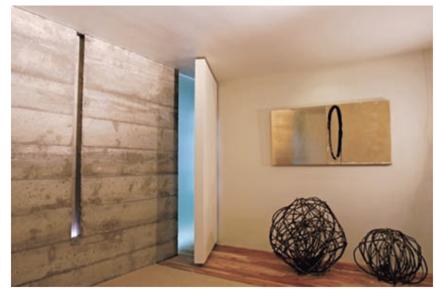

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BACK TO BASICS

Kevin Hackett and Jessica Weigley of San Francisco's Síol Studios take a big-picture approach that feels right for the times. BY MIKHAEL ROMAIN



For this year's San Francisco Decorator Showcase, Síol Studios designed a tranquil yoga and meditation room with a poured-concrete wall, bronze sculptures by Yoshitomo Saito and a painting by Max Gimblett.

Kevin Hackett and Jessica Weigley are good at combining various parts into one well-designed whole. Working for London-based Johnny Grey Studios (Hackett was the design director for the US branch and Weigley was the project manager), the duo put together high-end custom kitchens throughout the country. They quickly discovered their like-minded design sensibilities, and two years ago they opened Síol Studios, a practice dedicated to integral design. "Incorporating architecture, interior and landscape design is how we perceive the future of design," says Hackett, who grew up in Ireland and studied sustainable architecture at the University of Plymouth in the UK. "There is a huge fragmentation between interior and exterior design, and our practice makes the process seamless and fluid."

For the San Francisco Decorator Showcase this spring, Síol displayed another core element of their philosophy—sustainability. Assigned a space on the showcase house's first floor, the duo came up with a meditation and yoga room with a poured-concrete wall made with fly ash and a sliding cork door. "The showcase house allowed us to display our ideas on sustainability and interior architecture," says Weigley, who first knew she wanted to be a designer when she redesigned a teacher resource center in Namibia while she was in the Peace Corps.

In August, Síol Studios will begin the remodel of a La Jolla house, having planned out each part of the puzzle—from structural engineering to architecture to interior design and landscaping. When completed, it will be a modern, sustainable structure that embodies all of the firm's design sensibilities. There will be a central atrium that naturally cools the house by pulling hot air through a retractable glass ceiling. The residence will be mainly solar powered, and have gardens landscaped with native plants, irrigated with a graywater system. There are also plans for a living roof.

It's an ambitious vision they've laid out, but the name Síol (pronounced 'sheel'), which means "seed" in Gaelic, is meant to be a symbol of their design model—everything grows from a single source. "The future of design is not about new technology; it's about changing the process of designing a house. It's that basic," says Hackett. ■

PORTRAIT: JOHN LEE; SHOWCASE HOUSE: ROBO GERSON

FOR MORE DESIGNER NEWS: CHDMAG.COM/DAILY-FINDS

INDUSTRIOUS DESIGN

With her international nonprofit, Emily Pilloton gets product design off the shelf and onto the streets.

BY ERIN FEHER



The biggest lesson that Emily Pilloton learned from six years of design school was that there was something fundamentally wrong with her chosen profession—designers today just weren't getting it. As managing editor of *Inhabitat.com*, a blog covering sustainable design, she made a name for herself as a tough critic of flimsy sustainability claims. "I would see all this ridiculous 'green design' stuff come across my desk, and no one was asking the right questions about the products' actual sustainability," says the 27-year-old Pilloton, whose need to critique quickly evolved into a call to action.

So in January 2008, after two-and-a-half years at *Inhabitat*, Pilloton decided to start her own company. Project H Design is a nonprofit organization that advances social change through industrial design. It also perfectly marries Pilloton's degrees in architecture and product design with what her father lovingly calls her "contrarian nature."

"Part of me just wanted to prove that it could be done," says Pilloton of finding success as a designer while rallying against the consumer model. "My goal is to design the least amount of product with the biggest impact."

One of Pilloton's projects, a partnership with homeless women in downtown Los Angeles called Abject Object, created purses that unfold into hammocks. In another undertaking, Learning Landscapes, she installed an interactive play structure of truck tires in a sandbox at an Ugandan school to help children learn math through games utilizing the grid-like structure. And while this may seem like a lot for one person to handle, Pilloton has picked up some help along the way: Project H currently has nine chapters worldwide and a mushrooming number of enthusiastic employees and volunteers. "Our duty as designers is to see where there's a problem and address it through design," says Pilloton. "And often it's not about the product at all, but about what that product enables others to do." ■



RIGHT: Project H Design created "Learning Landscapes" math playgrounds to help underserved school children learn addition, subtraction multiplication and division. The first installation was in Uganda, followed by sites in North Carolina and the Dominican Republic.

PORTRAIT: JOHN LEE; PLAYGROUND COURTESY OF PROJECT H DESIGN

FOR MORE DESIGNER NEWS: CHDMAG.COM/DAILY-FINDS



IT TAKES TWO

For San Francisco's hottest design duo, Mike and Maaike, the hits just keep coming.

BY SARAH LYNCH



Industrial designers Maaike Evers and Mike Simonian have a portfolio of products that can be characterized as high-tech or high-concept. INSET: The legs of the Divis table are meant to look like they've split the vertical grain of the wood top.



A self-deprecating wit is a big part of Mike and Maaike's charm. "We don't agree a lot," says Maaike Evers about Mike Simonian, her partner both in life and in their industrial design business. "But it's a good thing, because we're always learning from each other."

The duo is also quick to play down their impressive portfolio of contemporary furnishings and consumer electronics. "Looking back at the products we've designed, both separately and together, only a handful of the more personal, household items still feels fresh," says Evers, who worked for clients such as Hewlett-Packard and Palm while at Lunar Design. Both Evers and Simonian got their start in the tech sector during the dot-com era. "When you're working in technology, you're trying to find an edge, but it's bound to be obsolete in about two years," says Simonian, who ran his own design firm, Flowlab, before joining forces with Evers five years ago.

Mike and Maaike's earliest joint projects ventured beyond technology: a wood-and-plastic mobile, a plastic rocking chair and a self-initiated proposal for a nuclear waste dump, to name a few. And some of their more recent collaborations include a daughter, 10 months, and a son, age 3, whose births are tucked within a product timeline on their website. They still take commissions for consumer electronics (they were brought in to design the long-awaited Google G1 phone), but pieces that convey a strong idea within a graceful form have become their signature. In recent years, they have garnered awards for pithy design pieces like the Juxtaposed: Religion shelf, which features all the major religious texts together on one shelf, and the open-framed Windowseat chair, which balances public with private space. And their latest piece, the Divis table, made a big debut at the International Contemporary Furniture Fair this past spring. Named after their office location (near the corner of Divisadero and Lombard Streets), Divis was engineered with "cracks" to mimic raw wood. "We wanted to get the honesty of a handcrafted wood piece, like a George Nakashima, but designed with an industrial bent," says Simonian. ■

PORTRAIT: ROBYN TWOMEY; OTHER IMAGES COURTESY OF COUNCIL FURNITURE

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FOX THEATER
OAKLAND

The Fox Oakland Theater opened in 1928, when the Fox Film Corporation was building ornate movie palaces around the country. The theater closed in 1962, and spent the next three-and-a-half decades falling into decay—complete with mushrooms blooming from the ceiling. In 2006, the nonprofit Friends of the Oakland Fox (FOOF), local developer Phil Tagami and architect Jim Heilbronner embarked on a revitalization project with the aim of renewing the theater's historic grandeur. "The beauty of the design is the intricacy of the Indian, Moorish and Moroccan details—it brings intimacy to the vast space," Heilbronner says. "Even in the audience, you feel like you are on stage, surrounded by the set." The ceiling's dazzling decoration of stars—hand-painted in 14 different colors—is suggestive of a kaleidoscope. Set in front of sapphire-blue walls, the dramatic facades that line either side of the audience have faux balconies that glow, as do the eyes of the guardians flanking the grand stage. With the theater back to its original eclectic glory, and now fully equipped for live performances for up to 2,800 guests, Oakland's historic Uptown District is ready to entertain once again. *–Jamie Stubblefield*

PHOTOGRAPHY BY NATHANAEL BENNETT
JANUARY 29, 2009

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Doug and Trudy were intrigued by David Cochran's portraits. Their three grown children were scattered across both coasts, making a family sitting impossible, and they didn't like the unnatural feel of a typical family portrait. However, David paints from photographs, creating a setting envisioned with the client. He combines family members from past and present generations, as well as pets and personal details. David discovered the individual interests of Doug and Trudy's family, and reflected them in the painting they commissioned. A large, empty wall in their living room is now enhanced with this unique 4 ft x 6 ft Cochran painting.

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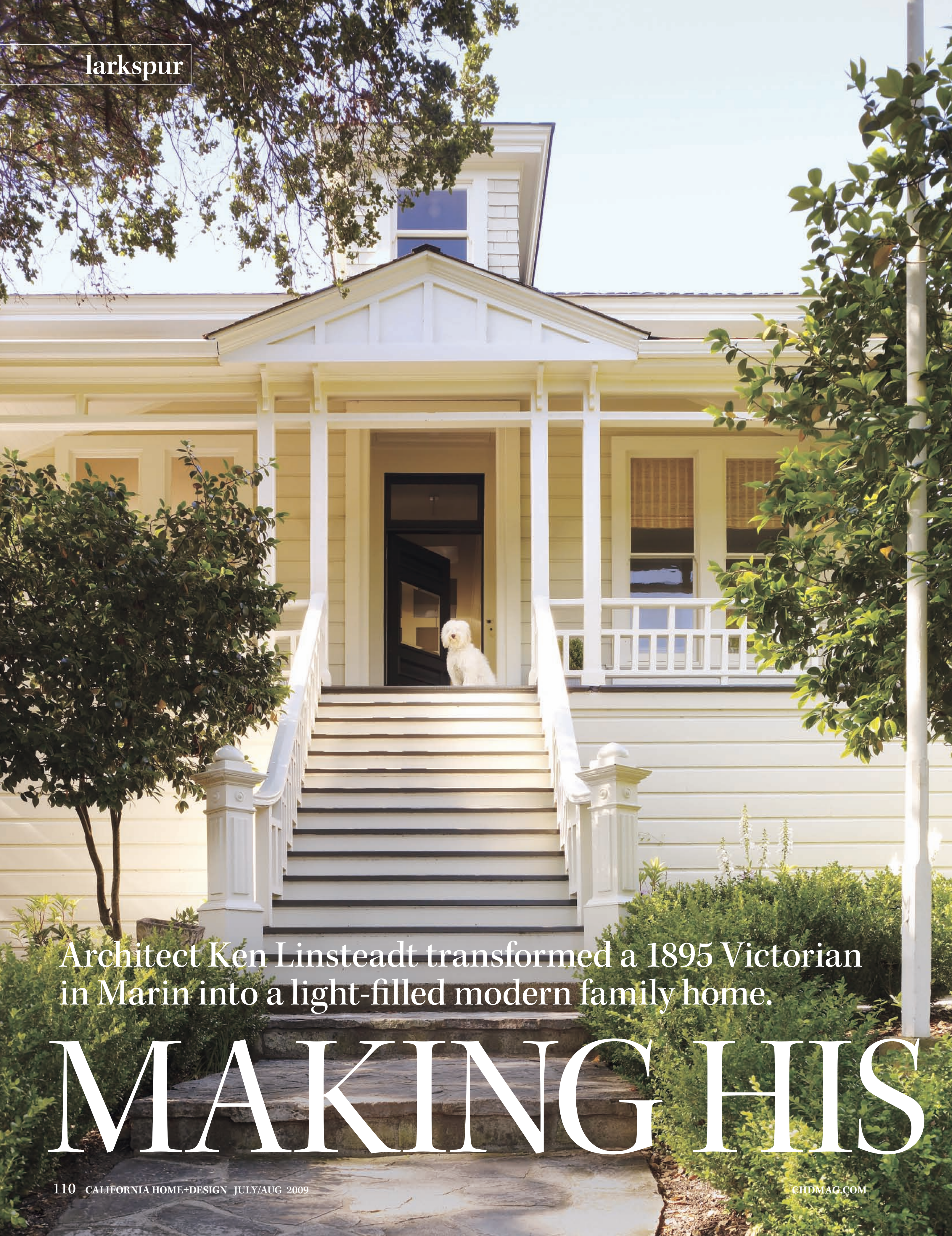

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MADE FRESH

A stuffy Victorian gets hip, a rustic cabin falls under an artist's spell and nine designers share their best kitchen and bath remodels, proving that a new look doesn't have to mean a new address.

MATTHEW MILLMAN



Architect Ken Linsteadt transformed a 1895 Victorian in Marin into a light-filled modern family home.

MAKING HIS



Carol Knorpp and her family spend most of their time in the kitchen's sunny breakfast nook. OPPOSITE: The Larkspur historic board required architect Ken Linsteadt to keep many of the house's 1895 elements, including the front porch and center hall.

TORY

BY MIKHAEL ROMAIN

PHOTOGRAPHY BY MATTHEW MILLMAN

STYLING BY PATRICK PRINTY

Carol Knorpp remembers crying for two straight months after moving into her new home in Larkspur in the fall of 2005. She was devastated to leave her previous home, where she and her husband Jon had lived for 18 years and raised their two sons. They were just about to start a major remodel of their ranch house when Jon went to check out a for-sale sign up the street. "I was the one who chose our first house—I fell in love with it the first time I walked in," Carol says. "When Jon saw this home, he had that same gut reaction, and he said, 'It's my turn.'" The house up the street







Linsteadt knocked out a wall between the old kitchen (left) and dining room to create one large space with room for a central island. BELOW: Extra-tall archways along the main hall lead to the living and dining rooms.


C
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ABOVE: A concrete table with iron legs and a rustic chandelier create a casual yet elegant dining room. BELOW: A new staircase connects the main level with the master suite upstairs and kids' rooms downstairs.



was an 1895 Victorian—one of Larkspur's oldest homes. With ornate moldings and a broad front porch, it was a world away from the modern ranch house to which Carol and her family were accustomed.

"The property was amazing, and the 12-foot-high ceilings were incredible," says architect Ken Linsteadt, who had started working with Carol on the remodel of their old house. "I knew we could do something with it, but it wasn't obvious at first." Though large in scale, the house had only one floor of usable living space. Sons Jack and Griffin, now 11 and 14, squeezed into a small bedroom to the left of the entry. Across the hall a parlor and living room shared one long space. At the end of the hall, a galley kitchen was separated from a small adjacent dining room. In the 1950s, the former homeowners had added a master suite and garage to the back of the house. The add-on was boxy and didn't fit with the rest of the house, but at the time there were no regulations on remodeling historic homes. This time around, Linsteadt went through two rounds of proposals, with Larkspur's historical design board as well as the regular review board.

"Like any classic Victorian, the house was chopped up with lots of little rooms."

"Like any classic Victorian, the house was chopped up with lots of little rooms. It had a very formal feel," says Carol, who brought in Linsteadt within the first week of moving to discuss ideas for a remodel. "We like to entertain, especially during the summers, so we



The master suite was created from the formerly unlivable attic, where new dormer windows offer views of Mt. Tamalpais. BELOW: The rustic siding and old-fashioned soaking tub are a nod to the house's history.

really wanted to have more open family spaces and a clear connection with the outdoors."

The initial steps toward that goal included opening up the kitchen and turning the master suite over the tacked-on garage into a large family room. The team knocked out a wall between the old kitchen and dining room, making space for a central island and a bay-window breakfast nook. French doors in the kitchen and a bi-fold glass wall in the family room both open to a new deck with easy access to the backyard. "I wanted to create a loop where the family room, kitchen and deck are connected but remain three separate spaces," says Linsteadt.

In the kitchen, new ceilings and wall boards were deliberately painted right away so that when the wood settled, the edges would be unfinished—a rustic effect that Linsteadt developed





FOR MORE DRAMATIC "BEFORE" SHOTS: **CHDMAG.COM/RENOVATIONS**



"We really wanted to have more open family spaces and a clear connection with the outdoors."

specifically for the house. Carol, who is a designer, had a hand in many of the details. When she saw the unfinished oak boards stacked in preparation for the walls, she suggested using some for the hood, which is now her favorite element in the kitchen.

Historical regulations required Linsteadt to keep the original north-facing sash windows in the living and dining rooms, so to allow more light into the two spaces, he enlarged the archways along the main hallway. "I like a blend of modern and traditional, and I love the texture that wood adds to a house," says Carol, who chose neutral upholstery accented by colorful throw pillows. In the dining room, a concrete table with iron legs is paired with linen-slipcovered benches. The original fireplace is flanked by new bookshelves painted a dark gray. The living room has a pair of leather club chairs and a large wood armoire.

By adding a larger back deck (above), Linsteadt softened the transition of an awkward garage tacked on in the 1950s. A family room (below) replaced the old master bedroom, over what used to be the garage.



The former attic was transformed into a spacious master suite. Linsteadt designed two walk-in closets, and the pitched ceilings in the bedroom and bathroom are finished with the same white-painted boards as downstairs. The windows above the soaking tub look out on Mt. Tamalpais. "It's like our personal retreat, and it has a peaceful atmosphere," says Carol. A back stairway leads from the dressing area down to Carol's office, which was formerly the boys' bedroom, creating another loop at the front of the house.



The top floor previously was accessible only through a drop-down ladder in the ceiling. To connect the newly revamped attic and preserve the Victorian style of the house, Linsteadt designed a curving staircase leading up to the master suite and down to a new lower level. "A classic Victorian always has a special stairway—this one had to connect the central parts of the house and serve as a design statement,"



The rear exterior shows how the driveway was replaced with a family-friendly pool and patio. The former garage is now the boys' recreation area, which opens directly to the patio via a beach-themed mudroom.

says Linsteadt. "I like to think of it as a free-form sculptural element."

The stairway continues down to the bottom level, which was a basement with dirt floors when the family bought the house. In the remodel, they excavated it in order to achieve standard-height ceilings. Now the lower level features a recreation room outfitted with an air-hockey table and oversize sofas—the Knorpps refer to this as 'the kids' lair.' Across the hall, Jack and Griffin each have their own room and a bathroom they share, plus ground-floor access to the pool area out back.

Carol admits to being a bit apprehensive about remodeling a Victorian home, with its inherently grand style. "We wanted to honor the house's history, but we're a really casual family. It had to work for us," says Carol. Their old house is just a few blocks up the road, and though Carol walks by it occasionally, she's no longer lamenting their move. "We really went with our instincts on this house from the moment Jon saw it," she says. "At times, it felt like a leap of faith. Ken pushed me to try new things, and in the end, it's exactly what we wanted." ■



RESPONSIBLE REMODEL

After 18 years, a family of four rebuilds their Palo Alto home into a sustainable dream house.

BY LEILANI LABONG

PHOTOGRAPHY BY PAUL DYER

It was summer 2007 when Jason Rusoff and his Berkeley-based architect Gustave Carlson stood back from Rusoff's post-demolition midcentury home to look at the framing. They were a bit shocked, and frankly, a little scared. "I couldn't believe how little wood was holding the house together," says Rusoff, a software engineer who purchased the 1961 ranch house in Palo Alto 18 years ago with his wife, Barb Elspas, a medical researcher. Carlson concurs. "You're not really quite sure how a house is framed until you open it up and see," says the architect. "The bones were good, but no, there wasn't much there."

Rusoff admits he wasn't in love with the original three-bedroom, two-bath property to begin with. "It had a Brady Bunch–era lava-rock fireplace. Need I say more?" he asks. But the home's location in the heart of the burgeoning Silicon Valley was a major selling point for the career-minded couple. The close proximity to good schools for their two sons, Alex and Sam, plus the added bonus of a built-in social network (close family friends lived on the same block) were also strong persuasions.



Architect Gustave Carlson was able to make this 1960s family home feel much larger without changing the footprint. He rearranged rooms and added a generous ipe-wood deck that connects to many of the home's most commonly used spaces.

FOR MORE DRAMATIC "BEFORE" SHOTS: CHDMAG.COM/RENOVATIONS

But for the couple, building their ideal home—one with a soaring roof, massive open kitchen, spa-worthy master bath and landscaped yard—was secondary to raising a family, an endeavor that tends to take a toll on a rickety old house. "We hadn't planned on a major renovation, but once we started looking at what needed to be ripped out and modernized, we knew we were in for a full makeover," Rusoff recalls.

"Almost everything in the house was original from 1961," Rusoff explains. "The kitchen was too small. We didn't like the grooved hardwood floors. The louvered windows were just laughable in the winter: You could always feel the wind blowing through them. And all the interior ceilings were unfinished, which makes for a dramatic appearance, but is a disaster as far as regulating the indoor temperature. It was cold in winter and hot in the summer."

Based on this information, plus the inside scoop on the family's daily routines (work and school schedules, traffic



BEFORE



The once-cramped kitchen was moved to take advantage of a larger but lesser-used space. The new kitchen benefits from dramatically pitched ceilings, plenty of natural light and an open design that includes a bamboo-topped island and modern maple cabinetry.





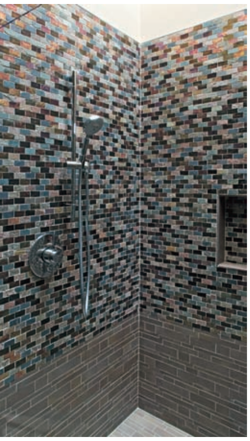
patterns, clutter habits and the like), Carlson drew up a series of three different cost-based layouts—high, mid-range and "the biggest bang for your buck.'" The graduated proposals have become a trademark of his practice. "I want my clients to understand all of their options," he says. "Usually, one single plan won't satisfy all of their budget concerns and design needs."



Carlson studied the patterns of the sun to determine the most efficient window placement. In the kitchen, west-facing windows take advantage of the late afternoon sun, delaying the need for artificial lighting during dinnertime, when the space is most often used.

Having succumbed to the inconvenient, yet inevitable, decision to move the family into a nearby apartment during the renovation, Rusoff and Elspas felt comfortable going with the most extensive transformation. In addition to the installation of new oak floors and low-E windows throughout the house, the heart of the plan involved the momentous relocation of the kitchen, which would occupy an existing 300-square-foot breezeway between the house and the garage. "Barb and Jason weren't out to 'McMansionize' the house by building out—or up—as much as they could," Carlson explains. "They simply chose to make better use of the original footprint."

Featuring state-of-the-art stainless-steel appliances, FSC-certified maple cabinets and a sustainable bamboo butcher-block island that doubles as a casual counter-dining option, the new open kitchen has unsurprisingly become the home's most celebrated space. Its west-facing clerestory windows let in the late-afternoon sun—a bonus for dinner preparation that's also inherently energy efficient. "If you understand the way the sun moves across your property, you can create a design that captures its light," Carlson explains. "You'll cut down on electricity bills and achieve a sense of openness." The home's new roof now features recycled insulation, and the kitchen's cathedral ceiling, pitched to mirror the original, soars 14 feet for an airy effect.





The modern, clean-lined master bath feels luxurious thanks to Carlson's use of various interesting textures. Smooth white pebbles line the wall behind a subtly curving soaking tub, while recycled glass tile glistens in the sun thanks to the new light well.

The brightening treatment was also bestowed upon the formerly claustrophobic master bath, thanks to a last-minute suggestion by the couple's 18-year-old son, Alex. "The light well in the shower was his idea," says Rusoff, who would visit the building site daily on his way to work during the nine-month construction process. "We hadn't planned on including one, but that's why it's important to be flexible and stay involved every step of the way." The shower's natural light is reflected off the glass tile, which is made from recycled bottles. The adjacent tub area features a striking backdrop of white river stones. Altogether, 100 square feet were added to the master bath. "It was a cramped, one-person-at-a-time type of space," says Rusoff. "This was the one spot where we gave in to our impulse to build bigger."

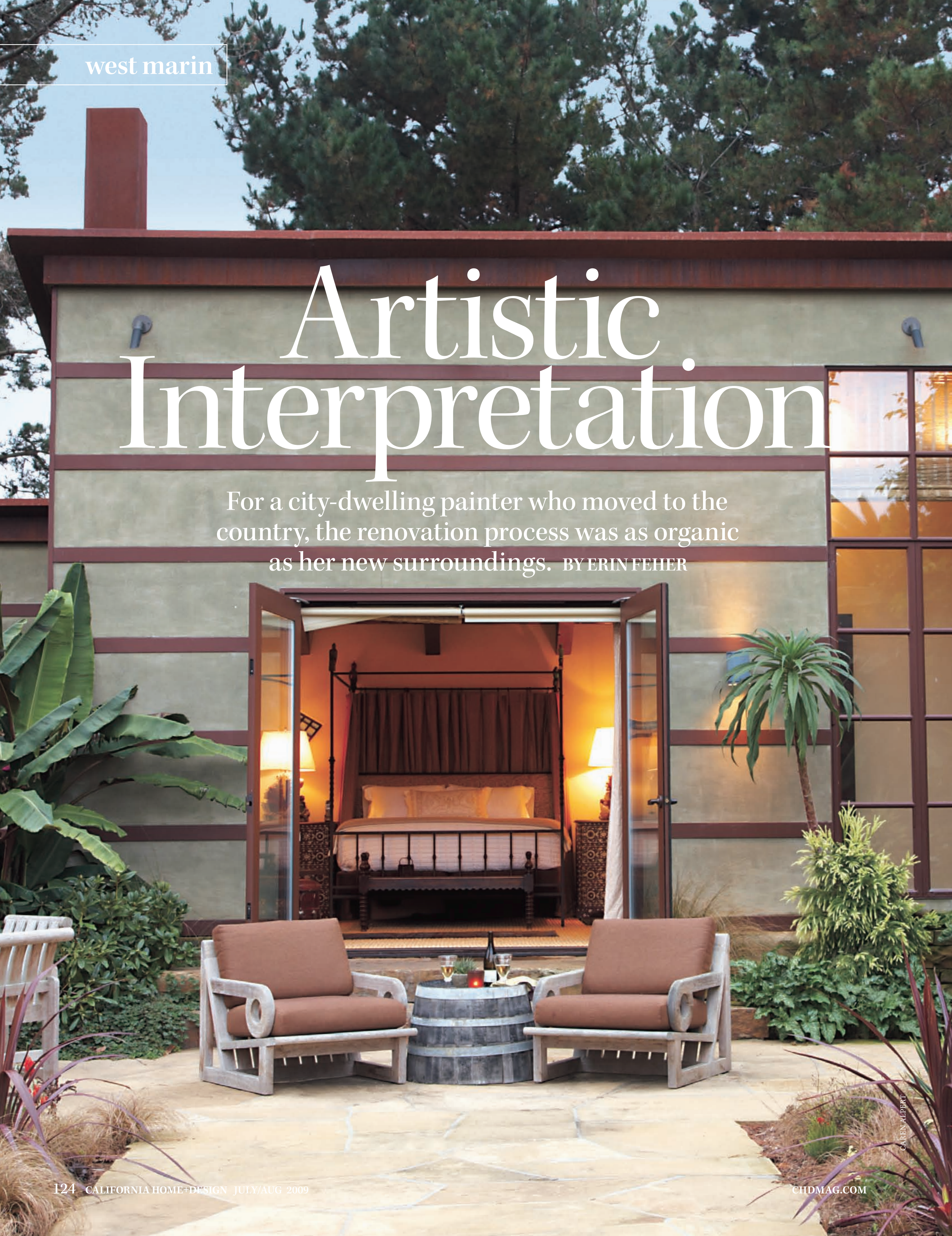
The backyard also underwent an impressive restoration: Palo Alto landscape architect Keith Armstrong removed a patchy grass lawn in favor of low-maintenance, drought-tolerant native plants such as gooseberry and salvia, a well-known butterfly magnet. Shade-loving species were also nestled into the shady terrain, beneath the property's mature pine, crab apple and redwood trees.

Today, south-facing glass doors in the kitchen, living room and master bedroom offer an enchanting spectacle: A new pond and fountain designed by Carlson have proven to be favorite backyard haunts for hummingbirds and egrets. "The chirping birds and trickling fountain make it easy to tune out the noisy street and nearby train," says Rusoff. A raised ipe-wood deck, which Carlson designed to be flush with the main floor of the house, also encourages an effortless indoor-outdoor experience. "It's a way of extending the home's square footage using outdoor space," he explains. "Now the family comfortably steps outside in their slippers, or even barefoot. For an architect, it's so satisfying to know that your clients appreciate the design just by virtue of enjoying it." ◾





The open-plan kitchen and dining room is now the home's most popular space. The island is used for a quick snack or just hanging out and keeping the cook company, while family dinners take place at the table.



Artistic Interpretation

For a city-dwelling painter who moved to the country, the renovation process was as organic as her new surroundings. BY ERIN FEHER

CAREN ALPERT



CAREN ALPERT; BEFORE: COURTESY OF CATHERINE MACFEE





With the help of designer Catherine Macfee and landscape architect Roger Warner, an artist was able to make her new home reflect her creative personality. Stained mahogany and weathered Cor-Ten steel replaced rustic redwood siding on the exterior.

When a San Francisco artist decided it was time to make a move from the city to the country, it wasn't just a bucolic setting she was after. She wanted to create a home that was a true expression of her creativity, worlds away from her formal shingle-style Edwardian in Cow Hollow. "I wanted to do things that were unusual and fun—and completely different from anything you would see in the city," says the homeowner, an abstract landscape painter and sculptor.

Not wanting to distance herself too much from the energy and conveniences of the city, she began looking for a home in a woodsy enclave of West Marin known for its low profile and artistic residents. Her search would prove to be the shortest part of the process: She found just what she was looking for in the very first property she viewed. "I fell in love with it because it's so hidden," she recalls. "It has horse stables, overlooks a bird estuary and is next to some of the oldest organic farms in the state—I almost couldn't believe I was only 40 miles from San Francisco."

The 18-acre property even came with an inspirational history. The home that stood on the land had been hand-built by the owner, a sculptor, 30 years ago. But while the new owner felt a definite connection to the property's artistic past, the home's aesthetics and layout were in need of a serious update. Clad completely in redwood siding, with 3,000 square feet chopped up into three tight bedrooms, a galley kitchen and a studio space, "it looked like a little hobbit's house," remembers Catherine Macfee, the interior designer with whom the owner teamed up to transform the home.

Besides knowing that they wanted to open up the interiors to take greater advantage of the surrounding scenery and morning light, the pair didn't set out with any strict design directive. "I really had no idea what we were going to do. Each room just kind of evolved along



An open framework of reclaimed beams creates a strong grid that contrasts the rooms' various organic shapes and textures. The doorway between the two spaces was widened to give the main floor a greater sense of openness.

DAVID DUNCAN LIVINGSTON



FOR MORE DRAMATIC "BEFORE" SHOTS:
CHDMAG.COM/RENOVATIONS





the way," says the owner, who brought her strong artistic eye to the process. Many of the home's unique elements came about organically. During the construction process, the owner glimpsed a couple large pieces of wood stacked atop one another in what would become the kitchen. "That stacked look really appealed to me, and I thought it would be great to create an island countertop that had the same impact," she says. The unique island top was created from two pieces of concrete cast into different shapes.



The new kitchen is a veritable gallery of the homeowner's serendipitous finds. CLOCKWISE FROM TOP: An antique Asian door lends an exotic note; doorways are framed with salvaged stone; a felled tree trunk becomes an architectural statement and found rocks are used as drawer pulls.

"The design process was a whole lot of fun," says Macfee. Instead of poring over plans in her office, the pair made most of their decisions during whirlwind sourcing trips to galleries, antique stores, salvage yards and artisans' studios, or over long lunches with a bottle of wine. As ideas took shape, so did the home, which kept the same footprint but gained a couple hundred square feet thanks to a second story. "The attitude here is 'Don't build big,'" says the homeowner of her new town.

The home's three small bedrooms were combined into two larger ones, and the two bathrooms were remodeled into Japanese-style spaces. The master bath features a spacious wet room with teak slat flooring, pearlescent mosaic tiles and a rain shower. Inspired by a richly colored bamboo dividing wall that she had seen in a magazine, Macfee went in search of smoked

DAVID DUNCAN LIVINGSTON; (BEFORE): COURTESY OF CATHERINE MACFEE



BEFORE





The homeowner's ecletic furniture collection was the inspiration for the many custom pieces Macfee created for the home, including an upholstered bench in the living room (above) and a bedframe made out of antique Asian wall panels (left).

bamboo to bring a unique texture to the ceilings in the master bedroom and bath. She found a local artisan to help her create a truly one-of-a-kind ceiling for the spaces. "Half of the fun was finding these amazing craftspeople with obscure talents who clearly enjoy what they do," says Macfee.

Macfee supplemented the homeowner's collection of unique furnishings with equally unusual antiques and salvaged pieces—from a coffee table fashioned from 100-year-old railroad tie nails to a tub, rescued from a San Francisco teardown, that Macfee and the homeowner had clad in tin sheets. She also created a handful of custom furnishings, including a low sofa with chenille upholstery and a regal bed made from inlaid wood wall panels from Asia. In the living room, a jaw-dropping six-tiered chandelier dangles with opaque white orbs: ostrich eggs. "We had it custom made in South Africa," explains Macfee.

The redwood that had enveloped the exterior found new life as architectural details inside the house, such as interior siding, and weathered Cor-Ten steel and mahogany stained an earthy green went up in its place. "I wanted the stained mahogany to copy the look of the pale stone walls of the San Francisco Art Institute," says the owner. "It didn't actually turn out the same color, but I really like the end result." The owner's embrace of serendipity led to some of the home's most eye-catching details: A concrete fireplace surround bolted into the wall with exposed hardware was treated in place with acid, a process that not only lent the material its turquoise color, but also corroded the nuts and bolts and caused them to pattern the facade

DAVID DUNCAN LIVINGSTON; (BEFORE); COURTESY OF CATHERINE MACFEE



"We just tried lots of different things and let ourselves be surprised by the results," says Macfee. The concrete fireplace surround was one such experiment gone right: the acid treatment used to obtain the turquoise hue corroded the metal hardware, streaking the facade with rust.

DAVID DUNCAN LIVINGSTON



The master bedroom features unique architectural details such as a ceiling of smoked bamboo, an asymmetrical multi-paned window, and handwoven rush floors. The inlaid dresser next to the bed is topped with a seashell lamp.

DAVID DUNCAN LIVINGSTON







with rusty vertical stripes. For the Cor-Ten steel used to line the ceilings in the guest bedroom and artist's studio, Macfee and the owner set it out to weather in a field for days at a time, unknowingly imparting the finished product with a delicate grass pattern. And a walk on the nearby beach turned into a hardware expedition when the owner started collecting rocks and stones to turn into hardware for the kitchen.


BEFORE

A second floor was added to the home, providing additional space for the master bedroom and bath. Worldly design details include (clockwise from top) a fireplace featuring a Moroccan-inspired ogee arch, a Japanese-style shower and a tub clad in salvaged tin tiles from a San Francisco Victorian.

"The way I approached the design was the same way that I approach a painting or a sculpture," says the homeowner. "It's a visual thing—not about historical or stylistic consistency—and each piece has to have a personality of its own."

The defining piece in the home has to be the 12-foot-tall tree trunk that seems to sprout from the center of the kitchen floor and rise up alongside the island. Macfee and the owner spotted the felled trunk at a wood mill in Marshall when they were looking for salvaged beams to frame the entrance to the kitchen. "I saw the stick-straight beams propped up alongside this curving log, and I loved how they complemented each other," says the homeowner.

"The whole thing was a very improvisational process," says Macfee. "Early on it was like the house was telling us what to do." ■

DAVID DUNCAN LIVINGSTON; (BEFORE): COURTESY OF CATHERINE MACFEE









the kitchen

Four remodeled kitchens offer inspiration and ideas for the perfect culinary experience. BY LYDIA LEE



JOHN ELLIS

In a freshly remodeled Corona del Mar house, the kitchen greets visitors at the front door. Architect Craig Schultz made the space a showcase of modern design and connected it to the outdoors in more ways than one. For more about the transformation, turn the page.

FOR MORE KITCHEN INSPIRATION: **CHDMAG.COM/INSPIRATION**



A Warm Current
LAIDLAW SCHULTZ ARCHITECTS



In a remodel of a Corona del Mar house overlooking the coast, architect Craig Schultz wanted to create a kitchen that would match the warm personality of his client. "We were doing a modern interpretation, but we didn't want a smooth, hyper-modern space because that wouldn't suit the client." From the frosted-glass inserts in the cabinets that provide a glimpse of the owner's dinnerware collection to the walnut-clad island, this kitchen is an example of a softer variation on contemporary style.

The 1959 kitchen, which still had its turquoise wall oven and refrigerator (shown at left), was boxed in at the front of the house, so Schultz started out by opening the space to a gravel courtyard at the entrance. Now visitors can see all the way to the kitchen island and its inviting counter seating before they even come inside. Internal walls were replaced with a series of thin steel columns, providing structure without mass.

The architect also chose a range of rugged materials to add warmth and depth. The kitchen's ipe floor flows straight out onto the deck, and cabinets display the dramatic grain of Australian walnut. The countertop is covered with tiles that look like weathered Cor-Ten (a matching finish was given to a trio of steel columns). Exposed rafters reveal the home's structure, while split-face limestone walls echo the cliffs nearby. "There are great views of the sea and Catalina Island from the house," says Schultz. "We tried to create a framework that connects to the outdoors."

JOHN ELLIS





"We were doing a modern interpretation, but we didn't want a smooth, hyper-modern space."



Support pillars were replaced by thin steel columns. ABOVE: The rows of aluminum handles add a dynamic feel to the long bank of cabinetry. OPPOSITE: The kitchen's sleek lines are paired with the rich natural textures of wood and stone.

For architect Seema Mittal of Perspectives in Mountain View, the beauty of building her own house was the ability to create the perfect kitchen—one that met her aesthetic standards while holding up to constant use by her family and large extended circle of friends and relatives. "For an Indian family, the kitchen is really the soul of the house," says Mittal.

Collaborating with Deganit Albalak of European Kitchen Design, Mittal created a kitchen in a mix of wood and metal. Looking for cabinetry that would complement her modern home (a contemporary structure in the South Bay, clad in cedar siding and gray stucco), she found a sleek Alno line that came in cherry, inlaid with the slimmest stripe of gray wood. "It was a great match with the cedar banding on the exterior of the house," says Mittal. She paired the wood cabinets with a more industrial style faced with frosted glass; a row next to the refrigerator is lit from within, adding drama to the back wall.

During the family's frequent gatherings, everyone stands around the big island to prep meals together, and pre-dinner snacks are served on the floating red CaesarStone countertop. "With two teenage boys, there's always food out," laughs Mittal. "I really wanted something that could stand up to commercial-grade use, but I'm glad that I found a solution that worked perfectly with my design as well."

Perfect Match
PERSPECTIVES



When architect Seema Mittal came across the Alno cabinetry, she couldn't believe how precisely it matched the house she designed. RIGHT: The multi-level island is big enough for everyone to gather around and help prepare big family feasts.

KENNETH RICE

"I really wanted something that could stand up to commercial-grade use."





A New Slant

AARON CHAPMAN BUILDERS

To make a narrow kitchen work for a Walnut Creek couple, contractor Aaron Chapman came up with a clever layout that incorporates traditional cabinetry with new angles. "The trick was to widen the space while including all the functionality that the family needed," says Chapman, who remodeled the 26-foot-long space while adding on a family room.

At the junction where the kitchen connected to the rest of the house, there was a bottleneck. Chapman replaced the solid doors to the dining room and the garage with French doors and relocated the refrigerator, adding valuable feet without having to take down walls. And for the area closest to the doors, he worked with Precision Cabinets & Trim to develop cabinetry with a 45-degree indent, allowing people to move through more easily.

Chapman then bumped out the cooktop at the same angle, highlighting its key role in the space. "It matches the look, and breaks up that long straight run of cabinets," he says. The cabinets were then painted a custom blue-gray to match the house's palette and paired with granite countertops. Marble subway tile forms the backsplash, and black stone mosaic tiles break out of the grid. Cherry-colored blown-glass pendant lights provide another fresh accent to a classic look.



DOUGLAS JOHNSON





In a narrow space, a deep beveled edge on corner cabinets makes a big difference in the flow of the room.
A central island bridges the kitchen with the family room, while the primary prep area is located at the other end (below).



"The trick was to widen the space while including all the functionality."



Day and Night

J. WEISS DESIGN

In remodels, the difference between before and after can be night and day—and that is doubly true for a kitchen that Jennifer Weiss redesigned for the 2009 San Francisco Decorator Showcase. Not only did she transform a dated kitchen into a sophisticated contemporary space, she also created a midnight-blue bar that is the metaphorical evening to the bright kitchen's day.

Though the kitchen of this 1910 Georgian mansion had been updated since its early days as servants' quarters, it was still closed-in and jammed along one side of the house. Weiss, an architect by training, was able to dramatically open up the circuitous layout by removing doors and reducing walls "down to the inch that I could get away with structurally," she says. She also visually heightened the room by installing new cabinets and a zinc hood enclosure that extends all the way up to the ceiling. Working strategically within a limited budget, she kept the original appliances and chose simple flat-front white cabinets, dressing them up with zinc countertops and hand-forged white-bronze pulls from Rocky Mountain Hardware. "I wanted materials with character and heft that would hold up to the house's history," says Weiss. She also left two walls open for art; Darren Almond's serene, large-scale landscape photography adds a sense of depth to the space.

The kitchen segues into a bar area, which has been outfitted with high-gloss, midnight blue cabinetry that reflects the suspended glass orbs of the Bocci chandelier. "When you're done with everyday activities in the kitchen, you entertain your guests here, under the stars," says Weiss.

FLADZINKSI.COM





"I wanted materials with character and heft that would hold up to the house's history."

FOR MORE KITCHEN INSPIRATION: CHDMAG.COM/INSPIRATION

LEFT: The bar area is a stylish play on a night sky. BELOW: Zinc counters and a Heath tile backsplash add texture to the clean lines of the space. OPPOSITE: A sculptural light by Aqua Creations draws the eye upwards.





MAKE A SPLASH

From slabs of stone to intricate mosaics, the Bay Area has a diverse selection of unique materials for the kitchen and bathroom.

BY MIKHAEL ROMAIN PHOTOGRAPHY BY NICHOLAS BRAWLEY

BREAK THE PATTERN
The **Dusk Blend** grid from AKDO is a lively mosaic of glass and stone tiles. OPPOSITE (clockwise from top left): A ceramic tile glittering with crushed glass is part of Jeffrey Court's **Facets** collection; the **Xilo** tile in brown from Fox Marble is porcelain painted with a stylized wood grain; a new variation on glass mosaics, **Maracas** are a dynamic pattern of long rectangles from Daltile; the marble **Bizerte Border** from Tile Fantastic is hand set; Pietra Fina's **Green Tourmaline** granite is named after the gemstone.

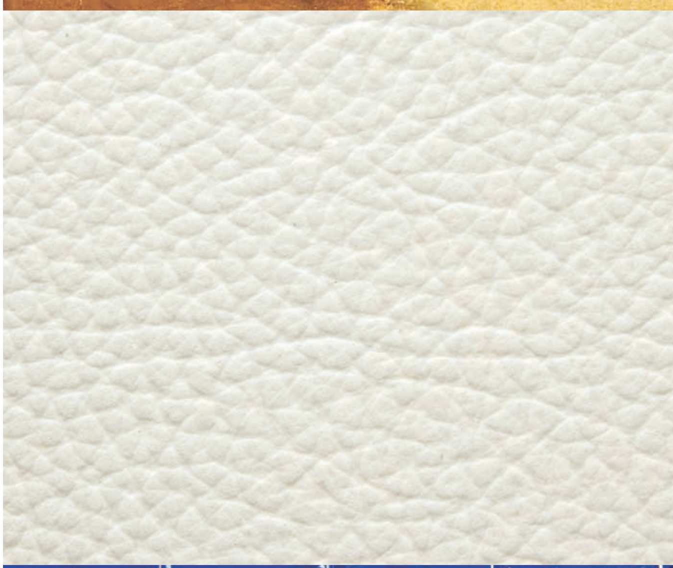

FOR MORE KITCHEN AND BATH ITEMS:
CHDMAG.COM/KITCHEN-AND-BATH

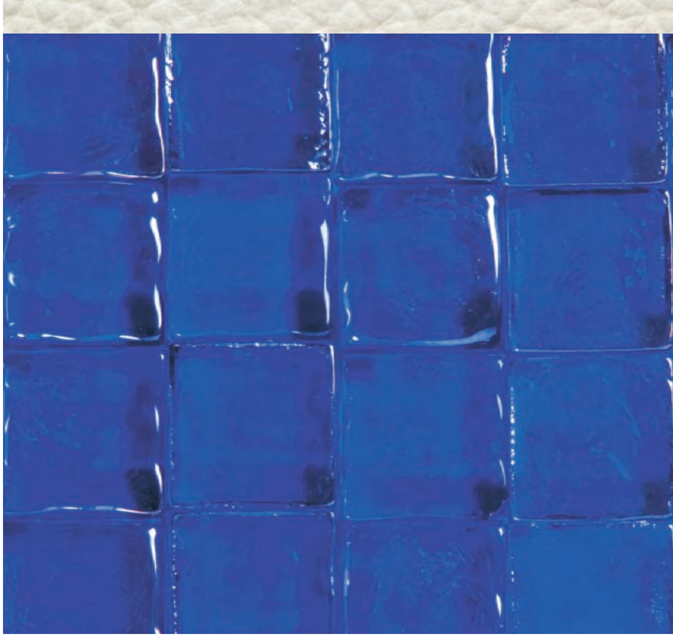


TAKE THE PLUNGE

The 12-inch-square **Glassware** tile from Tilevera is back-printed glass. OPPOSITE (clockwise from top left): Pietra Fina's **Yellow Bamboo** features an unusually colorful type of granite; the honed marble **3-D Weave** from Da Vinci Marble has metal accents; Jeffrey Court's cobalt blue **Raindrop** tiles are iridescent glass; Walker Zanger's porcelain **Matouche** tiles, available at Tile Fantastic, replicate the subtle texture of leather. *See Resource Guide, p. 162.*













Hand-painted koi swirl around a bathroom designed as part of a period-perfect renovation by Antonio Martins. For more about this top-floor retreat in Nob Hill, turn the page.

the bath

Five serene bathrooms are all about creating the ultimate sanctuary at home. BY LYDIA LEE

FOR MORE BATH INSPIRATION: **CHDMAG.COM/INSPIRATION**

DAVID DUNCAN LIVINGSTON



A Separate Peace

ANTONIO MARTINS DESIGN

For a bath and adjoining dressing room in a turn-of-the-century Nob Hill home, designer Antonio Martins plunged into an intense process of historic reproduction. "It was so wonderful to be able to renovate with the quality that the architecture in the rest of the house demanded," says Martins of the three-year-long process.

The 1913 neoclassical home had been designed with a stained-glass ceiling and Italian marble floors, among other exquisite flourishes. But subsequent owners in the 1960s had tacked on a top floor—a jarring oak-paneled anachronism that was used primarily as a storage area. The current owner asked Martins if he could banish the dreariness and design a private sanctuary. Out of the 1,200-square-foot space, Martins created an expansive sitting area, dressing room and bathroom—replicating the home's egg-and-dart moldings and carved paneling while adding new elements that were faithful to the home's period style.

The lavish bathroom features custom Carrara marble tiles and intricate limestone mosaics, all fabricated in Italy. A freestanding tub is draped with luxurious shower curtains: a Bergamo brocade lined with dark brown raincoat material. A set of mirrored built-ins amplifies the light pouring in through an 11-foot vintage stained-glass skylight that Martins reclaimed from a South American estate. A powder room for guests features hand-painted De Gournay wallpaper; the pattern of serenely swimming koi is reflected in the mirror, which was designed to accentuate a pair of fringed Donghia sconces.

But the pièce de résistance is the dressing room, with its Venetian mirrored closet doors taken from an antique bookcase. Martins engineered the doors to fold so the client could have all her closets open and still walk down the narrow hallway. "These are the tricky things you run into with a renovation," says Martins. "You have to get all the pieces just right."



Built-in closets with mirrored fronts make the most of the light in a historic residence where adding windows would have been tricky. BELOW: Custom limestone sinks were fabricated in Italy. OPPOSITE: A Bergamo brocade, lined with raincoat fabric, makes a dramatic shower curtain.





DAVID DUNCAN LIVINGSTON



“It was so wonderful to be able to renovate with the quality that the rest of the house demanded.”



Ivory Clean

GROUP 41



ERIC RORER

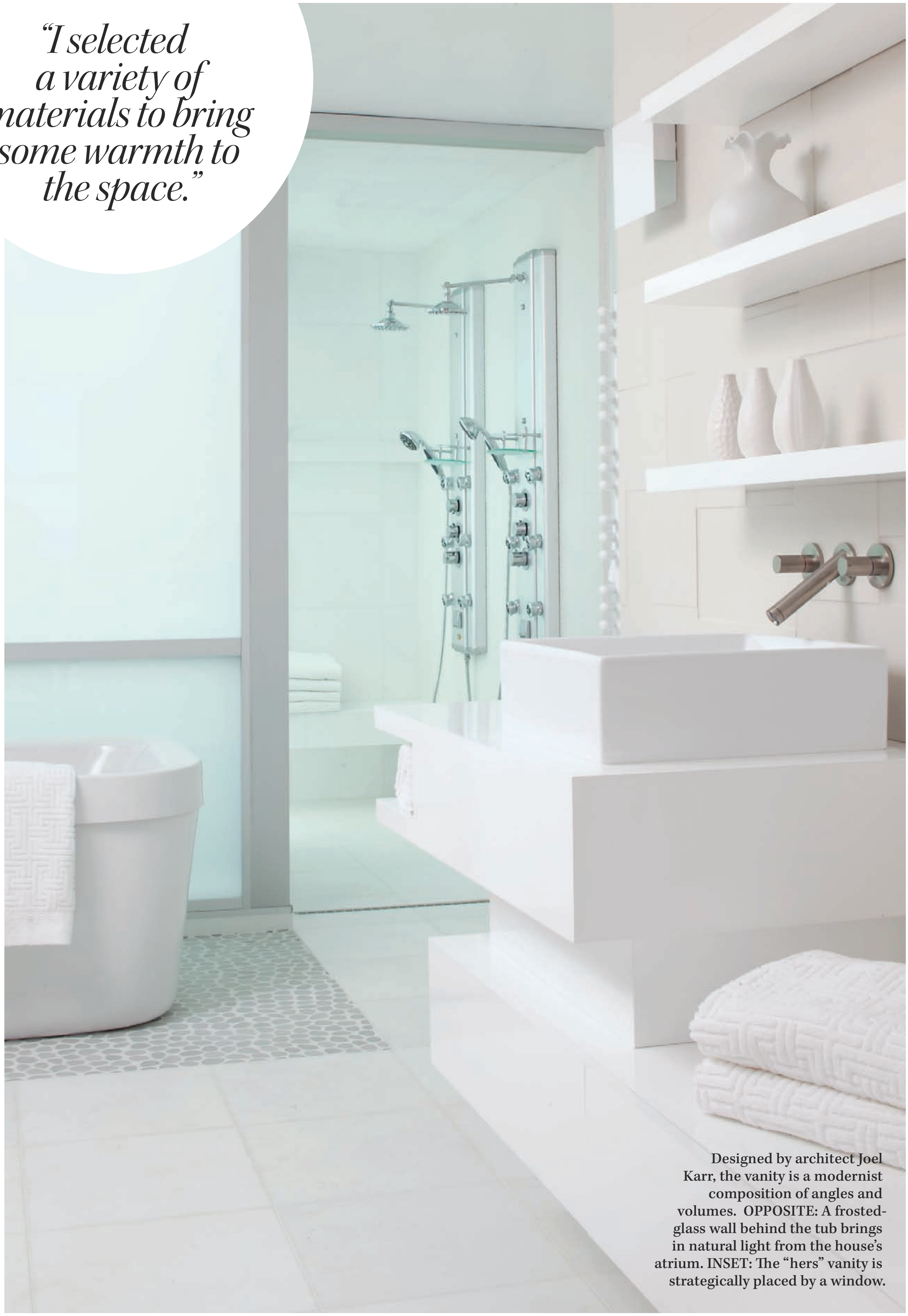
Since British designer Syrie Maugham unveiled her all-white salon in 1927, designers have been reveling in the beauty of white rooms. Recently, architect and developer Joel Karr jumped at the chance to do one of his own. "I love the idea of an absolutely all-white bathroom—bathrooms are all about clean," says Karr.

The spec house Karr designed in Noe Valley evinces a rigorous modernism, and the master bathroom is no exception. Here, the appeal of the monotone palette can be seen in its ability to play up subtle differences in shades and textures. "I didn't want it to feel clinical, so I selected a variety of materials to bring some warmth to the space," says Karr. Inalco tiles were chosen for their interesting raised pattern, tilting at different angles from the wall. Their matte cream finish offsets the glossy brightness of the custom lacquered vanities and shelving.

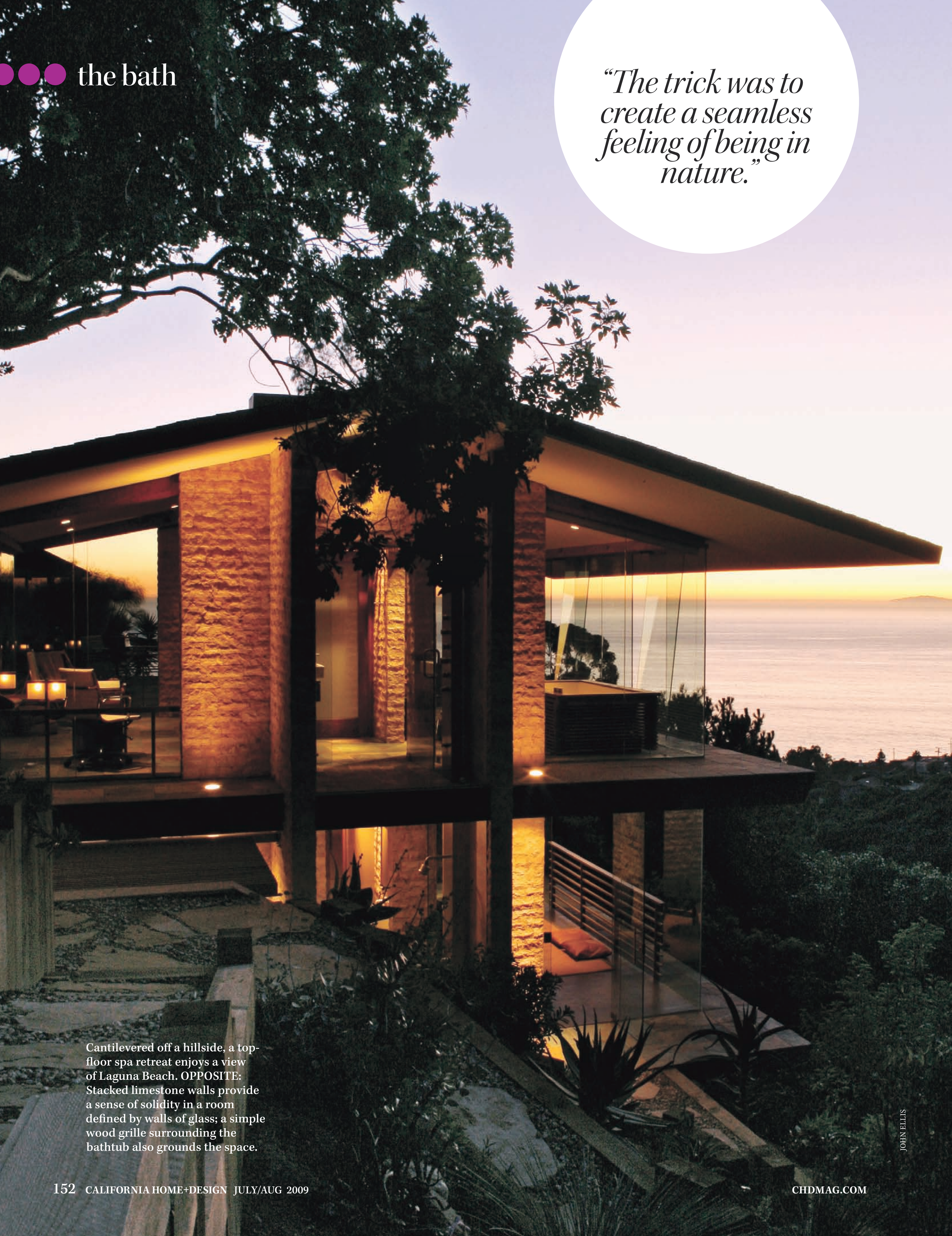
On the floor and shower walls, Thassos marble—the whitest of marbles—offers a hint of natural variability, while a pad of white-glass pebbles under the tub was inspired by the rock pathways found in traditional Japanese outdoor baths. The final touch: Foscarini's Big Bang pendant lamp hung over the tub, appropriate for a bath whose sudden impact lingers long afterward in the details.

"I selected a variety of materials to bring some warmth to the space."





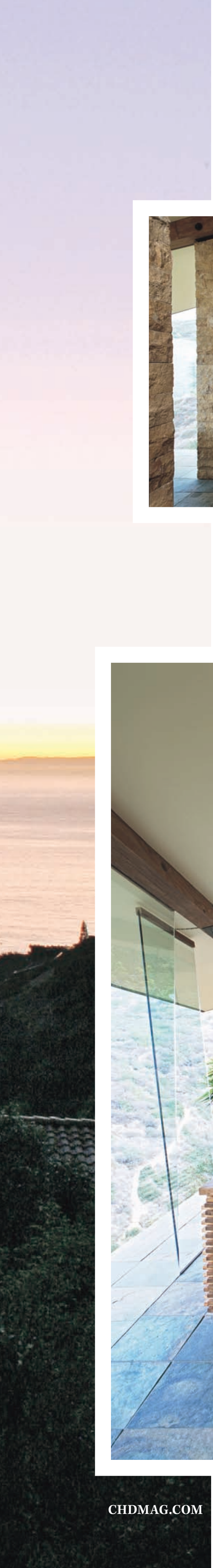
Designed by architect Joel Karr, the vanity is a modernist composition of angles and volumes. OPPOSITE: A frosted-glass wall behind the tub brings in natural light from the house's atrium. INSET: The "hers" vanity is strategically placed by a window.



"The trick was to create a seamless feeling of being in nature."

Cantilevered off a hillside, a top-floor spa retreat enjoys a view of Laguna Beach. OPPOSITE: Stacked limestone walls provide a sense of solidity in a room defined by walls of glass; a simple wood grille surrounding the bathtub also grounds the space.

JOHN ELLIS









Transparent Motives

TED WELLS LIVING: SIMPLE

The request that designer Ted Wells got from his client was clear: a bathtub situated so he could see the ocean. From that single directive, Wells designed a two-story glass-walled retreat that floats over a canyon in Laguna Beach.

"The trick was to create a seamless feeling of being in nature while making sure that the client also had complete privacy," says Wells, whose Orange County office provides interior design and architectural services. The cantilevered building has guest quarters on the lower level, with the client's study and spa bathroom above, all walled in glass. Wells created a deep overhang, extending the second-level floors to block the view from below and create a sense of security. "You don't want to feel like you're peering over the edge," he says.

The centerpiece of the bath is the freestanding tub with its prize view. A surround of fir planks cleverly conceals mechanical equipment, and rugged limestone walls delineate the shower and vanity. Wells' custom work extended to the slim, stainless-steel shower towers, which he designed for easy access to the plumbing. "Sometimes the simplest solution is also the most elegant," says Wells.



"I wanted to give them a serene sanctuary, a place where they could decompress."

HELGA SIGVALDADOTTIR



The open shower has a backsplash of pebble tile which continues across the floor, evoking the experience of standing under a natural waterfall, while a freestanding tub, clad in slate, invites a relaxing soak. INSET: An inspired divider, the double-sided fireplace—raised a few feet so that the flames can be easily seen—can be enjoyed from the tub or the main room.



Calm and Collected

DAVID MAST DESIGN

When David Mast was called upon to design a master suite, the bath area was vital to his plan for the ultimate retreat. "I wanted to give them a sanctuary, a serene space where they could decompress from their busy lives," he says.

Commissioned to fix a dark bedroom in a 1960s San Jose ranch house, Mast knew this was a chance to dramatically transform his clients' lives. He combined the bedroom and adjoining bath, and swapped their locations so the bedroom would open to the back yard. To divide the two functions of the room—sleeping and bathing—he used a double-sided fireplace with a surround that deftly integrates storage and made sure that the hearth was high enough so the client could see the flames while she soaked in the bath.

The atmosphere of tranquility is heightened by the use of Walker Zanger pebble tiles, which form the shower backsplash and continue across the floor and under the tub. Natural light fills the suite, with an open shower and frosted glass walls around the commode. The countertops and tub surround are made of Lagos Azul, while the vanity and cabinetry are rift-cut white oak.

Mast's clients have responded warmly to the space. "They gave me the best compliment: They said, 'Before, we never spent any time in the bedroom, and now we never want to leave,'" he says.



Sparkle and Shine
WINDER LIEBES ARCHITECTS



Moroccan-style mirrors and a starburst light fixture add extra sparkle to the marble-tiled wet room. OPPOSITE: A sunken bathtub was modeled after the owner's favorite recliner.

What if a bathtub could be as comfortable as your favorite easy chair? A lounge-worthy custom tub and mirrors framed in Moroccan arches, among other aspects of a bathroom created by Geoff Gibson of Winder Liebes Architects, show how a small space can be the height of glamour.

Gibson, who designed the entire house in San Francisco's Ashbury Heights, came up with the idea of a jewel box for the master bath. The 115-square-foot space is designed as a wet room, with walls and floors that are completely covered with polished marble mosaic tiles, eliminating the need for a shower enclosure. Next to the shower area is the soaking tub, whose curves were taken straight from contours of the owner's beloved reading chair. "We knew we wanted a sunken tub for the room, and it started out as a box, but from there, we just kept going to make it more and more comfortable," says Gibson.

A concrete countertop with two integrated sinks is impervious to splashes, and Moroccan hammered-metal mirrors and a starburst light fixture are particularly evocative when paired with the rugged material. "I wanted it to be a surprise, with the secret richness of the Moroccan touches and all that luxurious tile," says Gibson.

G.TODD ROBERTS, GTODD.COM



"I wanted it to be a surprise, with the secret richness of the Moroccan touches."

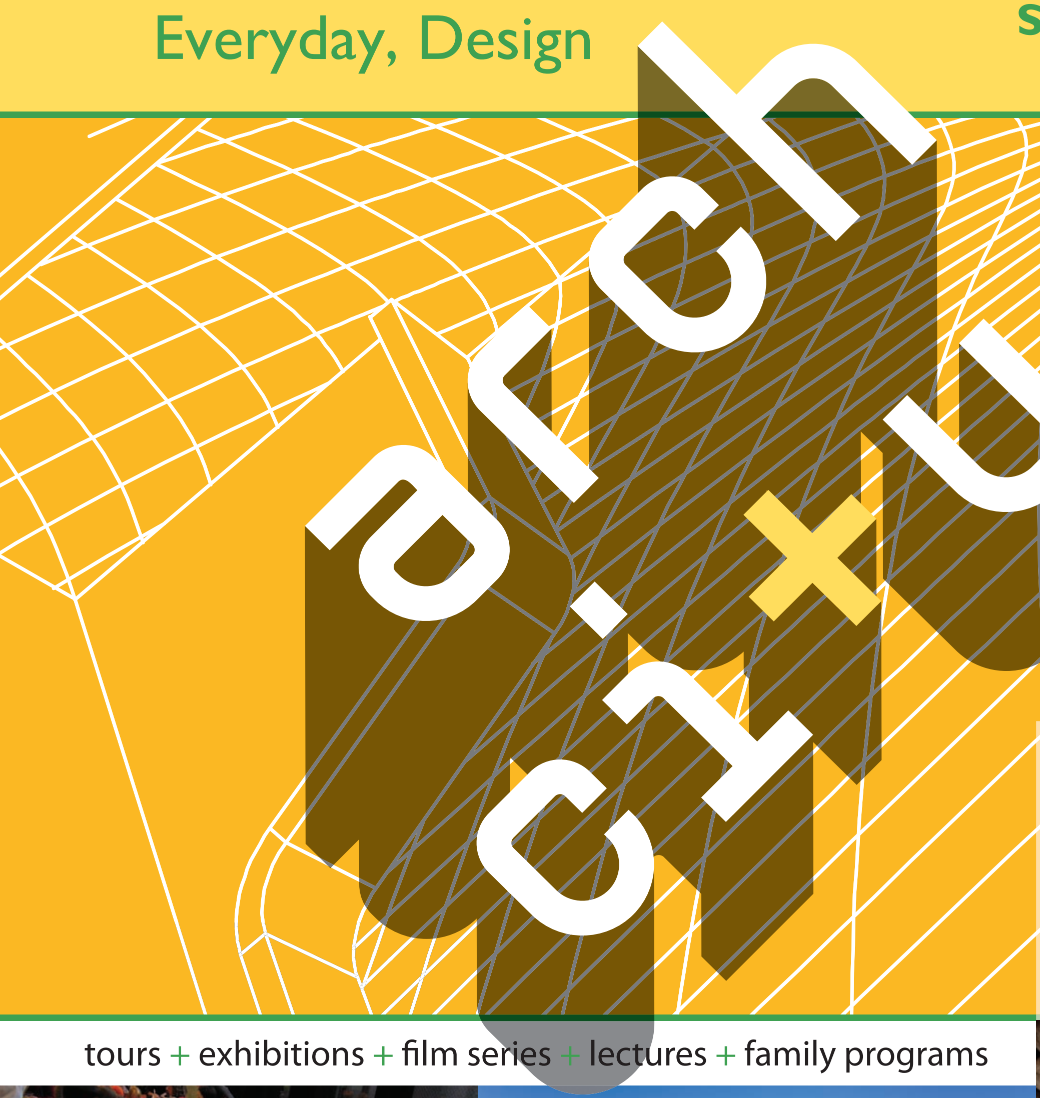
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RESOURCE GUIDE

HERE YOU'LL FIND SOURCE INFORMATION ON SOME OF THE ITEMS SHOWN IN THIS ISSUE; WHERE POSSIBLE, WE'VE LISTED LOCAL VENDORS. MANY OF THE FURNISHINGS SEEN IN THESE HOMES MAY BE UNAVAILABLE TO BUY IF THEY ARE ANTIQUES OR CUSTOM-MADE.

COVER

Architect: Ken Linsteadt, 3407 Sacramento St., SF, 415-351-1018, kenlinsteadt.com; Designer: Patrick Printy, 415-385-3220, patrickprinty.com.

FOR FOLK'S SAKE

PAGE 72 Art Runner: Zinc Details, 1905 Fillmore St., SF, 415-776-2100, zincdetails.com; Screen: Moss, 465 S. La Cienega Blvd., L.A., 310-246-5565, mossonline.com; Rug: Plushpod, 8406 Beverly Blvd., L.A., 323-951-0748, plushpod .com; Chair: Jantze Brogard Asshoff Design Studio, jba-design.se; Tablecloth: Anthropologie, 880 Market St., SF, 415-434-2210, anthropologie.com.

DRESS IT UP

Designer: Kim Betzina Interiors, 2308A Divisadero St., SF, 415-244-5691, kimbetzina.com.

PAGE 80 (SAY IT LOUD) Chair: Lee Industries, leeindustries.com; Fabric: "Harebell" in chocolate, GP & J Baker, Lee Jofa, 8687 Melrose Ave., Ste. B678, L.A., 310-659-7777, gpjbaker.com; Table: Seva Home, 145 N. La Brea Ave., Ste. B, L.A., 323-938-5405, sevahome.com.

PAGE 82 (TWICE AS NICE) Fabric and wallpaper: "Key Biscayne" in blue, Peter Fasano, Sloan Miyasato, 2 Henry Adams St., Ste. 207, SF, 415-431-1465, peterfasano.com; Bookshelf paint: "Colonial blue," Benjamin Moore, 3029 Fillmore St., SF, 415-292-2950, benjaminmoore.com; Table: similar at Plantation, 144 S. La Brea Ave., L.A., 323-930-5674, plantationdesign.com; Art: Beth Weintraub, Shelter, 7926 Beverly Blvd., L.A., 323-927-3222, shelterfurniture.com.

PAGE 84 (COVER STORY) Chairs: "Folio," Crate & Barrel, 189 The Grove Dr., Ste. 080, L.A., 323-297-0370, crateandbarrel.com; Chair fabric: "Oahu Guava," Raoul Textiles, 8687 Melrose Ave., Ste. G160, L.A., 310-657-4931, raoultextiles.com; Table: "Tulip," Saarinen, Design Within Reach, 8070 Beverly Blvd., L.A., 323-653-3923, dwr.com; Wallpaper: "Topics straw," Innovations Textiles, 150 Varick St., NYC, 800-227-8053, innovationsusa.com.

BACK TO BASICS

PAGE 92 Kevin Hackett and Jessica Weigley, Síol Studios, 2311 Fillmore St., SF, 415-655-9722, siolstudios.com.

INDUSTRIOUS DESIGN

PAGE 94 Emily Pilloton, Project H Design, projecthdesign.com.

IT TAKES TWO

PAGE 96 Mike Simonian and Maaike Evers, Mike and Maaike, 2459 Lombard St,. SF, 415-359-0953, mikeandmaaike.com.

MAKING HISTORY

Architect: Ken Linsteadt, 3407 Sacramento St., SF, 415-351-1018, kenlinsteadt.com; Designer: Patrick Printy, 415-385-3220, patrickprinty.com; General contractor: Joe Floyd, Floyd Construction, 714 C St., Ste. 207, San Rafael, 415-485-0645, floydconstructioninc.com; Landscape architect: Brad Elgsti, Imprints Landscape Architecture, 27 Starbuck Rd., Muir Beach, 415-380-0755, imprintsgardens.com; Windows and doors: Elliott Weiss, Woodworks Windows and Doors, 925 Palou Ave., SF, 415-648-1797, woodworkswindows.com.
PAGE 111 (BREAKFAST NOOK) Pendant light: CL Sterling, Lunaria, 1108 Magnolia Ave., Larkspur, 415-461-0588, lunaria.us; Table: Summer House Gallery, 21 Throckmorton Ave., Mill Valley, 415-383-6695; Chairs: "Wire," Eames, Form Vintage Modern, 5330 College Ave., Oakland, 510-420-1950, formvintagemodern.com; Bench seat cushion fabric: Perennials, Shears & Window, 101 Henry Adams St., Ste. 256, SF, 415-621-0911, shearsandwindow.com; Yellow Ikat pillow: Krimsa, 2190 Union St., SF, 415-441-4321, krimsa.com.
PAGES 112-113 (KITCHEN) Stools: Sundance Catalog Store, The Village at Corte Madera, 800-422-2770, sundancecatalog.com; Island countertop: Calcutta marble, Da Vinci Marble, 1480 Industrial Rd., San Carlos, 650-595-2500, davincimarble.com; Cabinetry: Anderson's Quality Woodworks, 71 Utility Ct., Rohnert Park, 707-291-7452, andersonsqualitywoodwork.com; Pottery: Cary Nowell, 415-454-1402.
PAGE 114 (DINING ROOM) Chandelier: Harvest Home, Town Center Corte Madera, 415-945-9288, harvesthomestores.com; Table: homeowner's own; Bench: West Elm, Town Center Corte Madera, 415-927-0202, westelm.com; Chair and bench fabric: linen, Henry Calvin Fabrics, 151 Vermont St., Ste. 2, SF, 415-565-1981, calvinfabrics.com; Rug: Pottery Barn, The Village at Corte Madera, 415-924-1392, potterybarn.com; Art: *Prayers for Peace*, Gloria Matuszewski, Translations, 23566 Arnold Dr., Sonoma, 707-938-0888, translations-sonoma.com.
PAGE 115 (BEDROOM) Chandelier: Terzani, Lunaria, 1108 Magnolia Ave., Larkspur, 415-461-0588, lunaria.us;

RESOURCE GUIDE

Chairs: Mitchell Gold, Ruby Living Design, 1 Throckmorton Ave., Mill Valley, 415-381-9095, rubyliving.com; Side table: Oly Studio, Ruby Living Design; Sconces: Dogfork, 199 Potrero St., SF, 415-431-6720, lampshadessanfrancisco.com; Bench: CB2, 34 Ellis St., SF, 415-834-9370, cb2.com.
PAGE 115 (BATHROOM) Bathtub: Waterworks, 235 Kansas St., SF, 415-431-7160, waterworks.com; Chair: vintage; Chair fabric: Les Indiennes by Mary Mulcahy, Nest, 2300 Fillmore St., SF, 415-292-6199, nestsf.com.
PAGES 116-117 (PATIO) Patio furniture: Restoration Hardware, The Village at Corte Madera, 415-924-8919, restorationhardware.com; Towels: Restoration Hardware.

RESPONSIBLE REMODEL

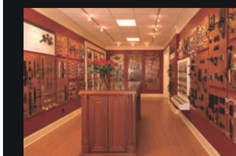
Designer: Gustave Carlson, 1051 Cragmont Ave., Berkeley, 510-524-5181, gustavecarlsondesign.com; Landscape designer: Keith Armstrong, Keith Armstrong Architect, 802 Lakemuir Dr., Sunnyvale, 408-734-2344.
PAGE 118 (EXTERIOR) Chair: L.L. Bean, 800-441-5713; llbean.com.
PAGES 120-121 (KITCHEN) Pendant lights: Berkeley Lighting, 1623 San Pablo Ave., Berkeley, 510-524-1782, berkeleylighting.net; Countertops: Paperstone, The Green Home Center, 1812 Polk St., SF, 415-567-3700; thegreenhomecenter.net; Sink: Rohl, 3 Parker, Irvine, 800-777-9762, rohlhome.com; Island countertop: recycled bamboo butcher block, Sullivan Counter Tops, 1189 65th St., Oakland, 510-652-2337, sullivancountertops.com.
PAGE 122 (SHOWER) Floor tile: Tile Shop, 1005 Harrison St., Berkeley, 510-525-4312, tile-shop.com; Shower tile: recycled glass, Ceramic Tile Design, 846 W. Francisco Blvd., San Rafael, 415-485-5180, ceramictiledesign.net.
PAGE 122 (BATHTUB) Wall tile: pebble stone, Ceramic Tile Design, 846 W. Francisco Blvd., San Rafael, 415-485-5180, ceramictiledesign.com. Bathtub: Americh, 13212 Saticoy St., North Hollywood, 818-982-1711, americh.com.
PAGE 123 (DINING ROOM) Table: Ethan Allen, 888-324-3571, ethanallen.com; Chairs: Ethan Allen; Armchair: Roche-Bobois, 701 Eighth St., SF, 415-626-8613, rochebobois.com.

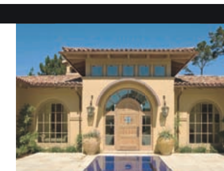
ARTISTIC INTERPRETATION

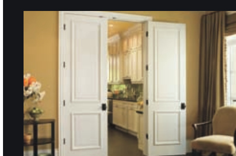
Designer: Catherine Macfee, Catherine Macfee Interior Design, 2 Theatre Sq., Ste. 122, Orinda, 925-254-2600, macfeeinteriordesign.com; Landscape designer: Roger Warner, Roger Warner Garden Design, 707-337-5267, rogerwarnergardendesigns.com; General contractor: Brothers Collins Woodworking, 8575 Condor Ct., 707-794-9336, broscollins.com.

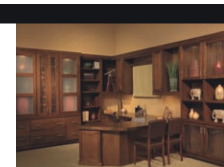
PAGE 124 (EXTERIOR) Table and chairs: teak, Summit Furniture, 5 Harris Ct., Bldg. W, Monterey, 831-375-7811, summitfurniture.com.
PAGE 126 (LIVING ROOM TO KITCHEN) Beams: Evan Shively Wood Mill, 5600 Marshall-Petaluma Rd., Petaluma, 415-663-9126; Chair: Hawthorne Gallery, 48485 Hwy. 1, Big Sur, 831-667-3200, hawthornegallery.com; Countertop: Buddy Rhodes Concrete, 1500 17th St., SF, 877-706-5303.
PAGE 127 (KITCHEN DETAIL) Vases: Rubicon Collection, 700 N. Lake Blvd., Tahoe City, 530-581-5717, rubiconcollection.com.
PAGE 127 (KITCHEN) Countertop: Buddy Rhodes Concrete, 1500 17th St., SF, 877-706-5303, buddyrhodes .com; Tree trunk: Evan Shively Wood Mill, 5600 Marshall-Petaluma Rd., Petaluma, 415-663-9126; Chair: Hawthorne Gallery, 48485 Hwy. 1, Big Sur, 831-667-3200, hawthornegallery.com.
PAGE 128 (GUEST BEDROOM) Chair: Marsh Furniture Company, 1001 S. Centennial St., High Point, NC, 336-884-7363, marshfurniture.com; Lamp: homeowner's own; Bed: custom, Catherine Macfee, 2 Theatre Sq., Ste. 122, Orinda, 925-254-2600, macfeeinteriordesign.com, 925-254-2600, macfeeinteriorerdesign.com; Headboard: antique; Cabinet: Rubicon Collection, 700 N. Lake Blvd., Tahoe City, 530-581-5717, rubiconcollection.com.
PAGE 128 (LIVING ROOM DETAIL) Table: Rubicon Collection, 700 N. Lake Blvd., Tahoe City, 530-581-5717, rubiconcollection.com Bench: custom, Catherine Macfee Collection, Catherine Macfee, 2 Theatre Sq., Ste. 122, Orinda, 925-254-2600, macfeeinteriorerdesign.com; Pillows: Rubicon Collection, 700 N. Lake Blvd., Tahoe City, 530-581-5717, rubiconcollection.com.
PAGE 129 (LIVING ROOM) Chair: "Pod," Sloan Miyasato, 2 Henry Adams St., Ste. 207, SF, 415-431-1465, sloanm.com; Side tables: Rubicon Collection, 700 N. Lake Blvd, Tahoe City, 530-581-5717; rubiconcollection.com; Rug: homeowner's own; Coffee table: Hedge Gallery, 48 Gold St., SF, 415-433-2233, hedgegallery.com; Arm chairs: antique; Sofa: custom, Catherine Macfee Collection, 2 Theatre Sq., Ste. 122, Orinda, 925-254-2600, macfeeinteriordesign.com; Hanging light: Rubicon Collection.
PAGE 130 (MASTER BEDROOM) Chair: antique; Bedside table: Rubicon Collection, 700 N. Lake Blvd, Tahoe City, 530-581-5717, rubiconcollection.com; Rug: homeowner's own; Lamp: antique; Bed: custom, Catherine Macfee Collection, 2 Theatre Sq., Ste. 122, Orinda, 925-254-2600, macfeeinteriordesign.com; Bench: antique; Bed linens: Anichini, 645 N. Robertson Blvd., L.A., 310-657-4292, anichini.com.

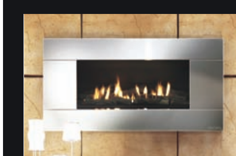






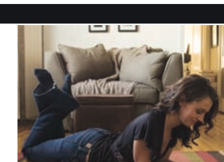


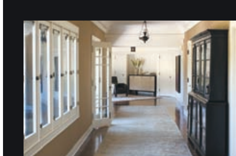












RESOURCE GUIDE

PAGE 131 (MASTER BEDROOM DETAIL) Fireplace tiles: Country Floors, 2 Henry Adams St., Ste. 110, SF, 415-241-0500, countryfloors.com; Stool: Rubicon Collection, 700 N. Lake Blvd., Tahoe City, 530-581-5717, rubiconcollection .com; Lamp: antique.

PAGE 131 (BATHROOM) Stool: Rubicon Collection, 700 N. Lake Blvd., Tahoe City, 530-581-5717; Cabinet: antique; Art: homeowner's own.

THE KITCHEN

PAGES 133-135 (OUT OF THE BOX) Architect: Craig Schultz, Laidlaw Schultz Architects, 3111 Second Ave., Corona Del Mar, 949-645-9982, lsarchitects.com.

PAGES 136-137 (PERFECT MATCH) Architect: Seema Mittal, Perspectives, 1135 Blackfield Way, Mountain View, 650-559-0072, designpersp.com; Cabinetry: Alno, European Kitchen Design, 243 Brannan St., SF, 415-541-0754, europeankitchendesign.com.

PAGES 138-139 (A NEW SLANT) General contractor: Aaron Chapman, Aaron Chapman Builders, P.O. Box 52, Concord, 925-899-7939, aaronchapmanbuilders.com; Cabinets: Precision Cabinets & Trim, 145 Middlefield Ct., Brentwood, 925-634-5552, 4pct.com; Granite: Diamond Bullnosing, 1950 Olivera Rd., Ste. B, Concord, 925-685-7100, 4stone.com; Tile: Callahan Tile & Stone, 4811 Hopyard Rd., Pleasanton, 925-463-6000, callahantileandstone.com.

PAGES 140-141 (DAY AND NIGHT) Designer: Jennifer Weiss, J.Weiss Design, 500 Howard St., Ste. 450, SF, 415-398-1700, jweissdesign.com; General contractor: Martin Fink, House to Home Construction, 925-935-3466, housetohomeconst.com; Countertops: zinc, Copperworks, 400 Western Ave., Petaluma, 888-530-7630, thecopperworks .com; Backsplash: Heath Ceramics, 400 Gate Five Rd., Sausalito, 415-332-3732, heathceramics.com; Light: "Liana S," Aqua Creations, Sloan Miyasato, 2 Henry Adams St., Ste. 207, SF, 415-431-1465, aquagallery.com; Bar pendant lights: Bocci, Arkitectura In-Situ, 560 Ninth St., SF, 415-565-7200, arksf.com; Bar backsplash: Ann Sacks, 2 Henry Adams St., Ste. 125, SF, 415-252-5889, annsacks.com; Glass objects: Hedge Gallery, 48 Gold St., SF, 415-443-2233, hedgegallery.com.

MAKE A SPLASH

PAGES 142-143 (BREAK THE PATTERN): AKDO, 26580 Danti Ct., Hayward, 510-785-2536, akdo.com; Jeffrey Court, 620 Parkridge Ave., Norco, 951-340-3383, jeffreycourt.com; Fox Marble, 1315 Armstrong Ave., SF, 415-671-1149, fox-marble.com; Daltile, 277 Utah Ave., South San Francisco, 650-873-8526, daltile.com; Tile Fantastic, 2910 S. Bascom

Ave., San Jose, 408-371-6247, tilefantastic.com.
PAGES 144-145 (TAKE THE PLUNGE): Tilevera, 415-887-9011, tilevera.com; Pietra Fina, 23190 Connecticut St., Hayward, 510-670-1010, pietrafina.com; Da Vinci Marble, 1480 Industrial Rd., San Carlos, 650-595-2500, davincimarble.com; Jeffrey Court, 620 Parkridge Ave., Norco, 951-340-3383, jeffreycourt.com; Walker Zanger, Tile Fantastic, 2910 S. Bascom Ave., San Jose, 408-371-6247, walkerzanger.com.

THE BATH

PAGES 148-149 (A SEPARATE PEACE) Designer: Antonio Martins, Antonio Martins Design, 1182 Folsom St., SF, 415-377-6136, antoniomartins.com.
PAGES 150-151 (IVORY CLEAN) Architect: Joel Karr, Group 41, 389 Clementina St., SF, 415-431-0300, group41inc.com.
PAGES 152-153 (TRANSPARENT MOTIVES) Designer: Ted Wells, Ted Wells Living: Simple, 949-495-6009, tedwells.com.
PAGES 154-155 (CALM AND COLLECTED) Designer: David Mast, David Mast Design, 3871A 19th St., SF, 415-722-0809, davidmastdesign.biz; Architect: Curt Cline, Modern House, 15 N. Ellsworth Ave., Ste. 106, San Mateo, 415-596-7281, modernhousearchitects.com; General contractor: Chris Clifton, Clifton Company, 15665 La Mesa Ct., Morgan Hill, 408-316-4184; Countertop and bath tile: Walker Zanger, Tile Fantastic, 2910 S. Bascom Ave., San Jose, 408-371-6247, walkerzanger.com; Fixtures and faucets: Bath + Beyond, 77 Connecticut St., SF, 415-552-5001, bathandbeyond.com; Cabinetry: Expert Woodworking, 924 Broadway St., Redwood City, 650-364-6168, expertwoodworking.com; Cabinetry hardware: Bauerware, 3886 17th St., SF, 415-864-3886, bauerware.com.
PAGES 156-157 (CUSTOM FIT) Architect: Geoff Gibson, Winder Liebes Architects, 351 Ninth St., Ste. 301, SF, 415-318-8634, archsf.com; General contractor: Ross Rembac, RCM Construction, 155 Filbert St., Ste. 240A, Oakland, 510-268-0159, rcmco.com.

CORRECTION

In the May/June 2009 issue, the Resource Guide lists the incorrect general contractor for the cover story "Sail Away" (p. 114). The correct general contractor is Paul White Construction, 3721 Santa Rosa Ave., Ste. B2, Santa Rosa, 707-545-7012, www.paulwhiteconstructioninc.com.

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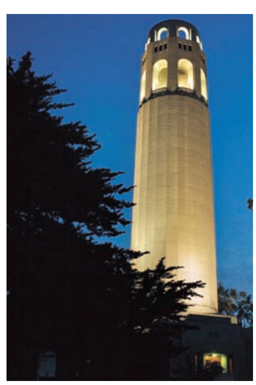
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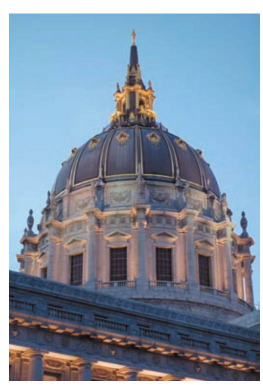
Over his 60-year career, architect Arthur Brown Jr. helped define San Francisco's varied skyline.

BY JAMIE STUBBLEFIELD

Born in San Francisco in 1874, Arthur Brown Jr. had an auspicious start as an architect. After attending UC Berkeley and training under Bernard Maybeck, he studied at the École des Beaux-Arts in Paris.

In 1905, Brown opened his own firm, with partner John Bakewell Jr. The two men surprised the architectural community by winning a competition to design Berkeley's Town Hall in 1907. In 1912, they competed for an even bigger competition—the redesign of San Francisco's City Hall (which had been badly damaged in the 1906 earthquake)—and won. The success of the elegant domed building led to more civic commissions for the firm, including one of Brown's most celebrated achievements, the 1932 San Francisco War Memorial Opera House and Veterans Building. With their grand colonnade entrances leading to sweeping marble foyers embellished with gilded chandeliers, the matching pair of buildings is an exceptional rendition of the Beaux Arts style. But Brown's most famous commission sparked controversy among the residents of San Francisco. Built in 1933, Coit Tower followed no classical precedent and was unlike any of Brown's previous work, but it quickly became another beloved city monument.





Arthur Brown Jr. was behind many of San Francisco's most iconic designs, including the Art Deco-style Coit Tower, erected atop Telegraph Hill in 1933, and City Hall.

In 1956 Brown served on a national architectural commission to weigh in on the rebuilding of the east front of the US Capitol, where presidential inaugurations are held. Though usually composed and agreeable, Brown argued vehemently that the proposed plans threatened the building's architectural harmony. He lost the battle, but earned respect for his vocal attempt to save the nation's architectural history.

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